

SUMMER HOMES
and their Furnishings

VOGUE

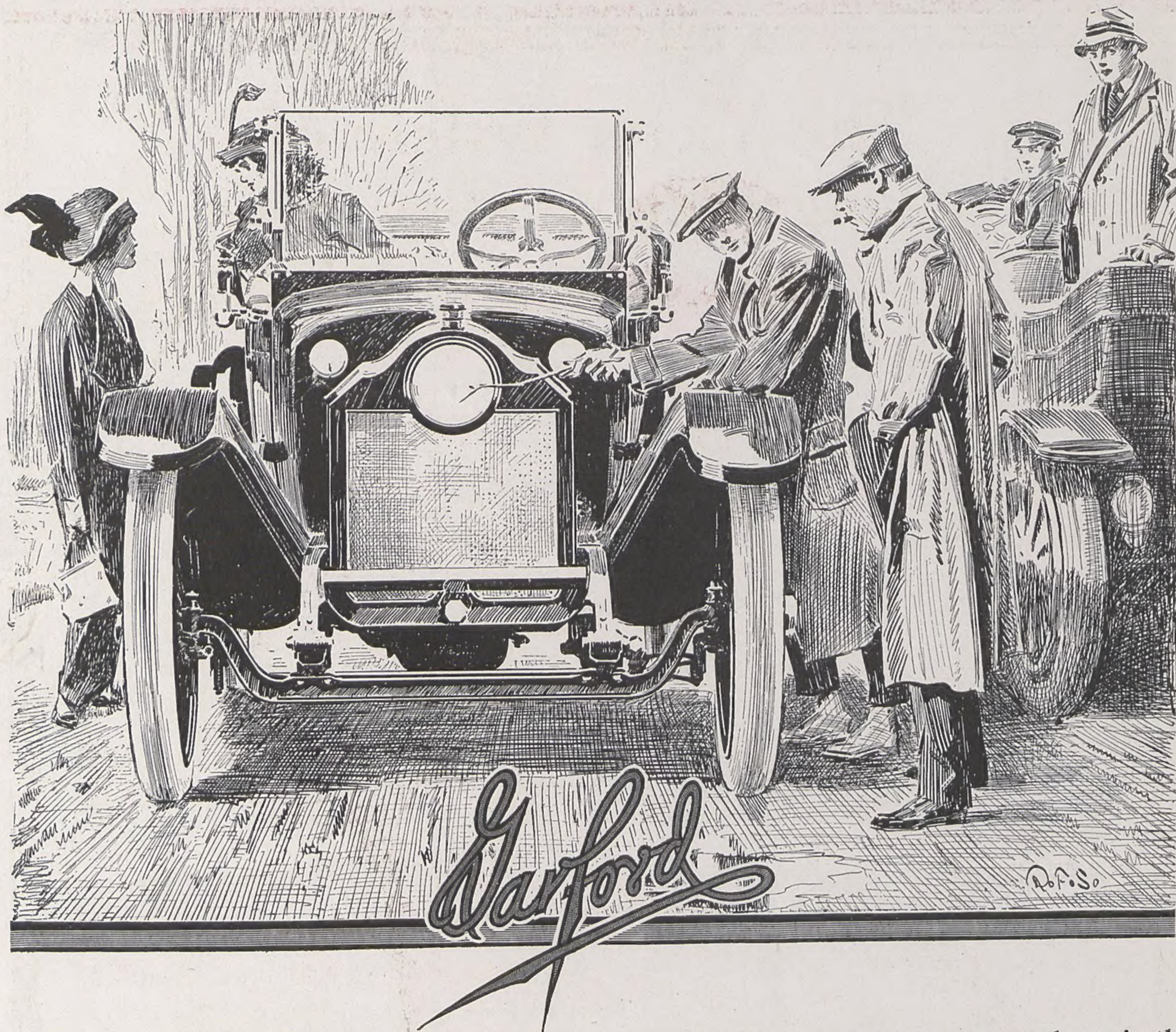
ENGLISH SUPPLEMENT
in this Number



MAY 15, 1913

THE VOGUE COMPANY, CONDÉ NAST, *President.*

PRICE 25 CTS.



The new Garford "Six" was designed contrary to the usual custom. Instead of utilizing, re-designing or substituting any old parts, this car is new in its entire construction.

From the smallest steel bolt to the handsome, graceful and noiseless one-piece-all-steel body, it is a distinct 1913 creation.

In it are embodied more new and practical six-cylinder improvements and conveniences than in any other "Six" built.

As one illustration, your attention is directed to the single, parabolic electric headlight, sunk flush with the radiator. This new method of lighting eliminates the rattling, cumbersome

and unsightly headlights that were always in the way. It gives the car a much cleaner and much more finished appearance.

And this is but one of the many exclusive Garford features.

A Garford owner recently wrote: "It strikes me that in the new Garford 'Six' you started your improvements from where all the others left off."

So, if you are in the market for a "Six," we believe we can offer you even more for \$2750 than most other manufacturers can for double that price.

Literature on request.

Electric Starter, which never fails to start instantly—winter or summer
All lights are electric

Big, single electric parabolic headlight, sunk flush with the radiator
Electric horn

One piece, all steel body, steel Pullman car construction—no joints, no rivets, no wood
Speedometer driven from the transmission

60 horsepower, long-stroke motor—3 $\frac{3}{4}$ in. by 6 in.
Wheel Base, 128 inches
Tires, 36 x 4 $\frac{1}{2}$
Demountable Rims

Center Control
Left Hand Drive
Three Speed Transmission
Full Floating Rear Axle

Bosch Magneto
Warner Auto-Meter
Equipment—everything complete from tools to top

The Garford Company, Dept. 7, Elyria, Ohio

The Victor system of changeable needles gives you complete musical control

Full tone



Victrola Needle
30 cents for 200

Medium tone



Victor Needle
5 cents per 100
50 cents per 1000

Soft tone



Victor Half-tone Needle
5 cents per 100
50 cents per 1000

Subdued tone



Victor Fibre Needle
50 cents per 100
(can be repointed
and used eight times)

The Victor system of changeable needles adapts the different selections to the requirements of different rooms, and to meet the tastes of different people—enables *you* to hear every record just as *you* want to hear it.

“But,” you say, “when Caruso sings or Mischa Elman plays doesn’t the Victor record it exactly as the artist sings or plays it?”

Absolutely true to life—but there is this important difference: The Victor record is the artist just as you would hear him if you stood beside him on the stage, while what you want is to hear him as you would if seated in the audience—and the system of changeable needles enables you to sit in the first row or the last row or any place between, and to change your seat for each individual selection to hear it to the best advantage.

The Victor system of changeable needles and the tone-modifying doors of the Victrola give you perfect control over the music, and enable you to bring out the full beauties of each individual record.

The **Victrola Needle** produces the full tone as originally sung or played—particularly suited for large rooms and halls, and for dancing.

The **Victor Needle** brings out a volume of tone about equal to what you would hear in the first few rows of an opera house or theatre.

The **Victor Half-tone Needle** reduces the volume of tone and gives you the effect of sitting in the middle of an opera house or theatre.

The **Victor Fibre Needle** produces a rich, subdued tone, that takes you still further back

— a tone that will delight the discriminating music-lover.

The principle of the changeable needle is the only correct one to insure perfect results, and the reproducing qualities of Victor Needles are absolutely right.

Any Victor dealer will gladly play any music you wish to hear and demonstrate the value of the changeable needle.

Victor Talking Machine Co., Camden, N. J., U. S. A.
Berliner Gramophone Co., Montreal, Canadian Distributors.

New Victor Records are on sale at all dealers on the 28th of each month



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Middy Blouses, Suits and Skirts

FOR MISSES AND GIRLS



1718—BULGARIAN MIDDY BLOUSE of white drill; collar, cuffs and tie of plain red, navy, cadet or white drill; 10 to 20 years..... **1.45**

1718A—SKIRT of imported white washable repp (guaranteed non-shrinkable); 26 to 39 inches..... **2.95**

1720—OFFICIAL "CAMP FIRE GIRLS'" BLOUSE of white drill, long or short sleeves (collar can be worn open or closed), fastened with linked pearl buttons, trimmed with navy drill; 12 to 20 years..... **1.00**

1720A—Same model of all tan khaki..... **1.50**

1720B—OFFICIAL "CAMP FIRE GIRLS'" SKIRT of white drill or khaki, fastened in front; with pocket; 26 to 29 inches **2.75**

1722—MISSES' AND JUNIOR GIRLS' NORFOLK SUIT (two-piece model) of white English drill, Norfolk blouse, sailor collar and cuffs of navy, red or white drill, silk tie, new model skirt; misses', 14 to 20 years; juniors', 15 to 17 years..... **4.95**

1724—SEPARATE BLOUSE of white drill, box plaited from yoke, collar and cuffs of navy, cadet, red or white drill, with white braid, detachable shield; 8 to 20 years..... **1.95**

1726—SEPARATE BLOUSE of white English drill, collar and cuffs of navy, cadet, red or white drill, white braid, detachable shield; 6 to 20 years..... **1.25**

1726A—Same model of all khaki..... **1.25**

1726B—SKIRT of white cordeline; lengths 28 to 39 inches... **3.95**

1728—JUNIORS' AND GIRLS' MIDDY SUITS of white English drill; collar and cuffs of navy, cadet, red or white drill, white braid, silk tie; junior sizes, 15 to 17 years, with separate new model skirt; girls' sizes, 8 to 14 years, with plaited skirt on waist..... **3.95**

1728A—Same model of khaki or cadet blue drill..... **3.95**

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Number Ten

Number Ten—Embroidered French and hand-embroidered blouse of sheer batiste. The front and back and sleeves are heavily embroidered.

11.50

Number Fourteen—A "Bontell" blouse of unique design, developed in chiffon, is plaited front and back. Panel in the front edged with Valenciennes lace. A pointed collar of batiste embroidery is finished in front with velvet ribbon bow.

10.50



Number Eleven

Number Eleven—Shadow lace over blone net. Marie Antoinette ruche of blone net and crystal buttons. This waist has an inner band trimming between net and lace of various colored chiffons with tie and sleeve bows to match.

6.50



Number Twelve

Number Twelve—Blouse of plaited white chiffon cloth over flesh-colored chiffon. Vestee, collar and cuffs of fine batiste embroidery trimmed with crystal buttons.

15.00



Number Fourteen

Number Fifteen—Blouse of chiffon over Dresden lining with contrasting fichu and cuff trimmings to match. Vestee of fine tucked net. Black ribbon velvet bow and jet buttons.

5.50



Number Fifteen

Number Sixteen—Blouse of heavy quality washable crepe de chine. Fine pin tucks at the front and in the back; vest of tucked net with jewel buttons. Collar and cuff trimming of embroidered batiste effectively finished with ruffled net.

8.50



Number Sixteen

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GOWNS FOR THE DEBUTANTE AND THE YOUNG GRADUATE

This model is developed in dotted net with wide flounce and waist of heavy embroidered net. Chiffon yoke with tucked insertion of net. New girdle and sash of satin ribbon. The skirt is slashed at the side, and has an insertion of accordion plaited dotted net.

32.50

"Bontell" model of accordion plaited chiffon over fine net. The yoke, sleeves and flounce are of fine shadow lace. Girdle and top of lace; flounce finished with satin ribbon and bows.

39.50

This gown is developed in embroidered batiste, and is made over net. Has chiffon accordion plaited flounce, finished at the top with wide satin ribbon. Yoke of net with band of dainty Venetian lace at the neck. Vestee of accordion plaited chiffon; crushed girdle of satin ribbon and rosebuds.

42.50

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Prof. Münsterberg explains



Beulah Miller, mind reader

The newspapers of the country have heralded the marvelous mystic powers of this ten-year old child who has set the scientific world agog. She will name a card you take from a pack; she will give you the date of any coin you have in your hand; she will tell you the particular word in a book at which you are looking. At school she can read words written on the blackboard with her back turned to it. Sworn affidavits report still more surprising feats. Prof. Hugo Münsterberg, of Harvard College, who exposed Madame Palladino in the METROPOLITAN, explains the wonderful powers of this little girl in the May METROPOLITAN. *His new article is not an expose.* Prof. Münsterberg is the only scientist who has examined this child prodigy. Since making his experiments, he has been deluged with appeals for his opinion. He gives it now for the first time, and exclusively

In the May

METROPOLITAN

"The Livest Magazine in America"

All News-stands

15 Cents

If you send your subscription now for one year at the regular subscription price, \$1.50, you will receive without charge, Morris Hillquit's latest book, "Socialism Summed Up," bound in cloth and illustrated by W. J. Enright. The book regularly sells for one dollar. You will get it free if you act at once. This coupon must be attached to your letter.

John Kenneth Turner's



Story of Mexico

You read in the newspapers a few weeks ago of John Kenneth Turner, newspaper man, who eeked his way into a secret conference of the war lords of Mexico, was detected, seized and thrown into prison. The incident illustrates Mr. Turner's method of getting first-hand information. Mr. Turner has just been liberated from the Mexican Government Prison. We got his story. In

"What Is the Matter with Mexico?"

Turner explains the continued state of revolution over the border line. He shows why the Madero Government failed. He throws new light on the Huerta administration and deals pointedly with the question of intervention. He says: "It's on the cards that the Northern part of Mexico will secede. If this happens, annexation of this section to the United States will be unavoidable." This is the most illuminating, the most interesting and the most authentic story of Mexico that has yet been published. Don't miss it.

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45 cents worth of magazines for a quarter

Tear off this Coupon, sign your name and address in the margin, enclose with a quarter and mail to the Metropolitan, 432 Fourth Ave., New York. You will receive the Metropolitan for three months, beginning May.

Seems almost black magic

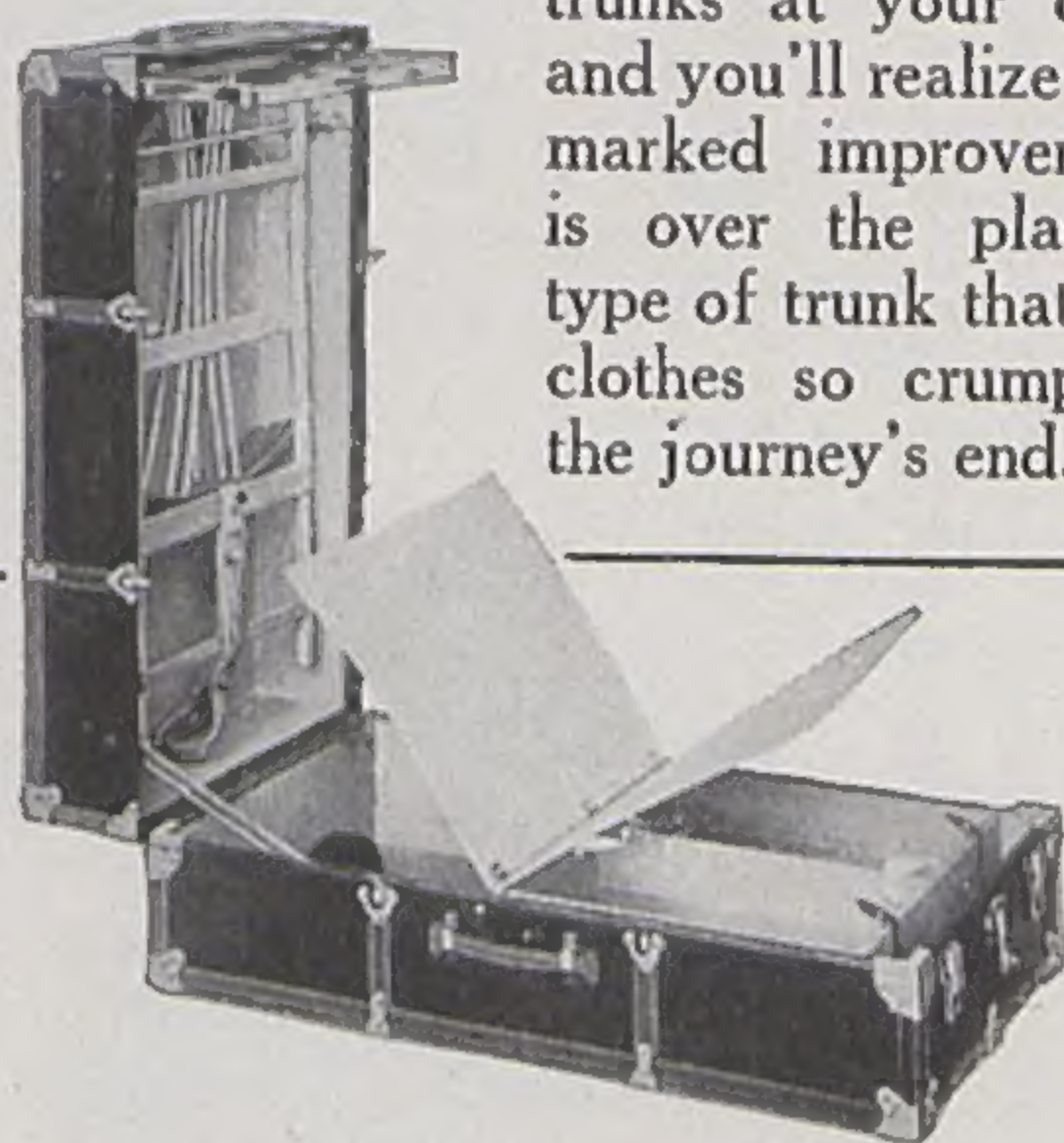


Whisk!

If a wishing cap moved your clothes closet from town to town you wouldn't need a "Likly" Wardrobe Trunk.

But clothes closets have a habit of staying at home. And a "Likly" Wardrobe Trunk makes wishing unnecessary.

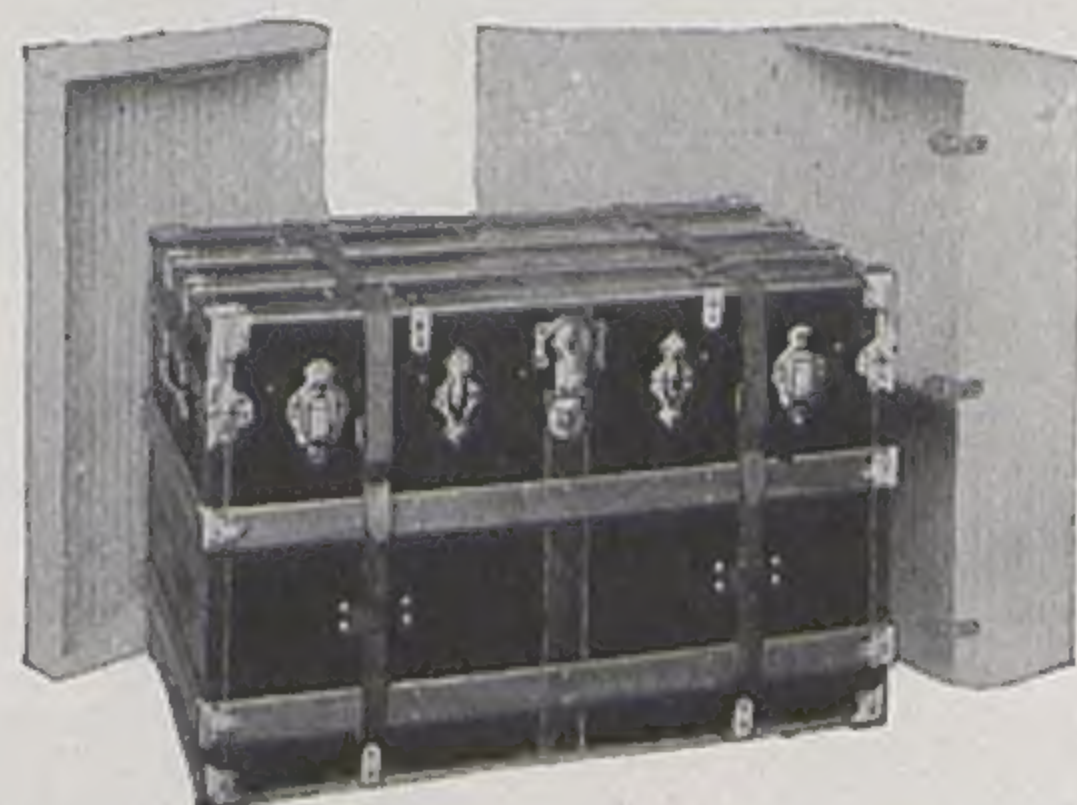
It is remarkably trim and compact. You hang clothes in. They stay *flat*, no matter how roughly the trunk is slammed about. Inspect one of these trunks at your dealer's and you'll realize what a marked improvement it is over the plain box type of trunk that makes clothes so crumpled at the journey's end.



(No. 52 Wardrobe Trunk.)

You needn't fear burly hands that toss this "Likly" Steamer Wardrobe into tug boats, motor trucks, ocean liners and jinrikishas. It's a lusty traveller.

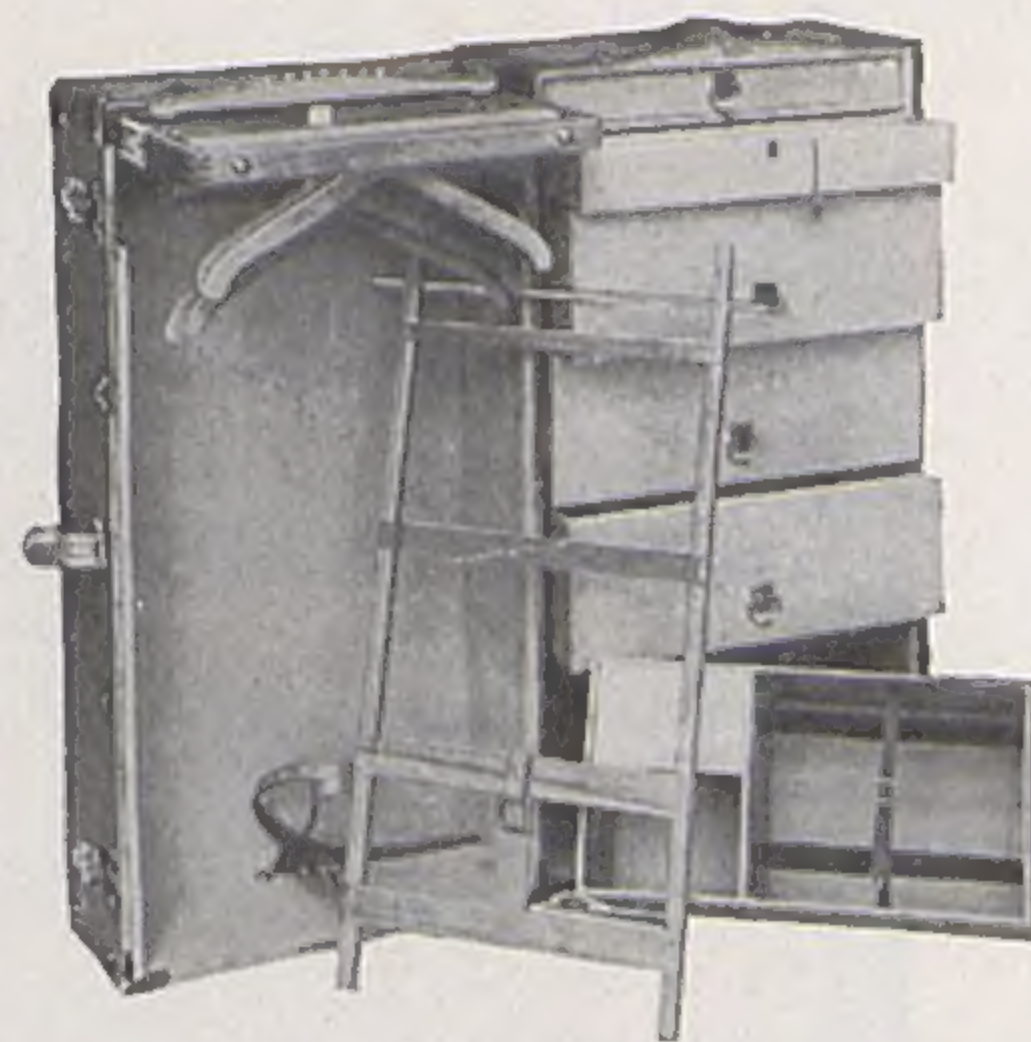
Its wardrobe system keeps wrinkles out of six or seven suits or gowns. Hangers for men, women or the two types combined. Price \$35.00. (Add \$3 to this price west of the Mississippi.) This is one of our forty steamer trunk designs. All are described in our catalog.



(No. 460 General Purpose Trunk.)

Covered all over with fire-and-water proof fibre, this "Likly" Trunk defies the most violent travelling.

Notice the upper corner caps. They are of special "Likly" design and bridge over the whole corner. All metal protecting parts are of cold rolled steel, heavily brass plated. This trunk comes in five sizes. Details in our catalog. Prices \$18.00 to \$22.00. (Add \$3 to these prices west of the Mississippi.)



(No. 645 Wardrobe Trunk.)

This wrinkle-forbidding "Likly" Wardrobe is called "The Hercules." In many respects it is even stronger than the heavy-fisted old Greek ever dared to be.

The foundation box is basswood. It is covered and lined with vulcanized hard fibre. Then it is bound on the edges with extra-heavy fibre. The metal protecting parts are of enameled cold rolled steel of unusually stout design. All trimmings are riveted on by hand.

See one of these trunks at your dealer's. And send for our catalog, which describes over 100 other "Likly" Wardrobes—the widest range of wardrobe trunks in the world. Prices \$62.50—\$65.00. (Add \$5.00 to these prices west of the Mississippi.)



(No. 600 Oxford Bag.)

This bag is made of imported English oxhide. It is tough, yet light. We sew it over a feather-weight frame and line the bag with leather. It has three folio pockets, two short pockets, and a five-year guarantee. Prices \$20.00 to \$23.00.

This is one of the fine collection of Oxford Bags shown in our catalog.

If you've any travel in mind, you ought to send for one of our 128-page catalogs. It describes in detail the most varied line of luggage made to-day. And we'll tell you where to see "Likly" Luggage in your town.

HENRY LIKLY & CO.
Rochester, N. Y.



(No. 955 Country Club Bag.)

A wag called this bag "the Tight Wad's favorite" because it gives so much for the money.

It is made of fine imported pigskin, embossed with a walrus grain. Lined with serge. Look at the moisture-proof pockets for toilet articles. The other side has three handy folio pockets. This bag is guaranteed for five years. Price \$15.00.



(No. 440 Gladstone Bag.)

There are two sides to this "Likly" Gladstone Bag. You pack or unpack either one without disturbing the other. Notice the three useful pockets.

This handsome bag is heavily reinforced throughout. Comes in five leathers. Lining of either linen or leather. Guaranteed for five years. Have your dealer show you one. Prices \$23.50 to \$37.50.

"LIKLY" LUGGAGE

Asks no favors of the baggage man



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THIS is a description of "Soumak" the name of the very warm Soumak rug. They are woven with a flat back and the ends of the pile are turned back to form a double thickness. This gives them a soft, plush feel and they have the effect of being a perfect carpet. There is no shading from one color to another, making them very prominent and there is a perfect balance of color. The Soumak rug is made in the Orient and is very durable. The Whittall Soumak (No. 10) is a beautiful rug which is largely responsible for the great success of the Whittall Soumak. It is a perfect reproduction of the Oriental Soumak rug. It is made in the Orient and is very durable. It is a perfect reproduction of the Oriental Soumak rug. It is made in the Orient and is very durable.

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New York



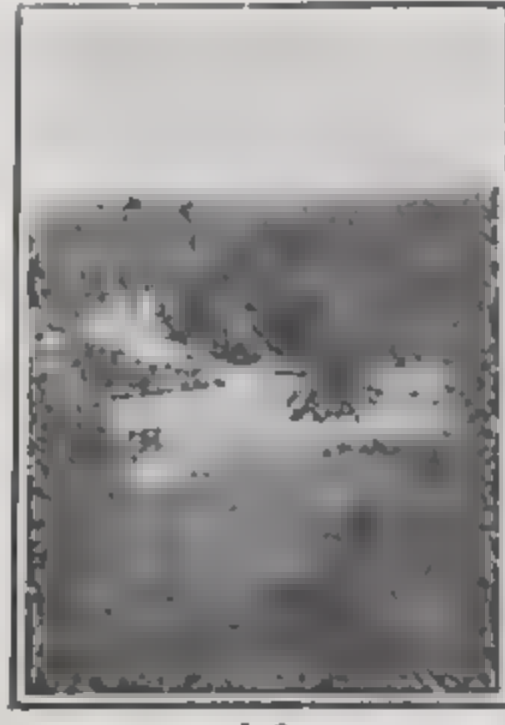
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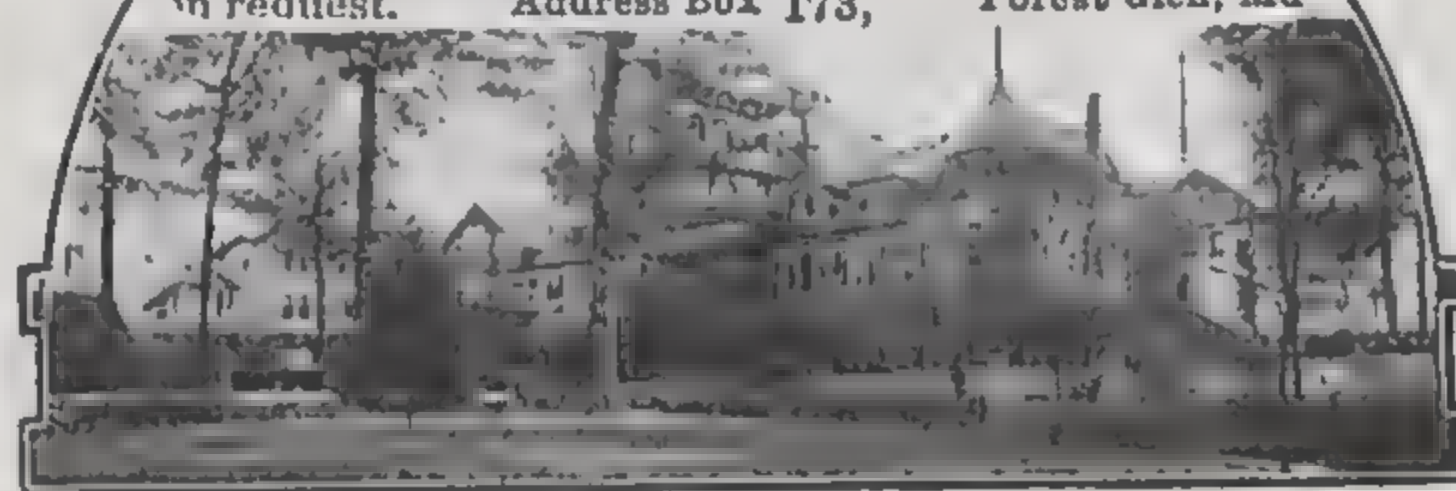
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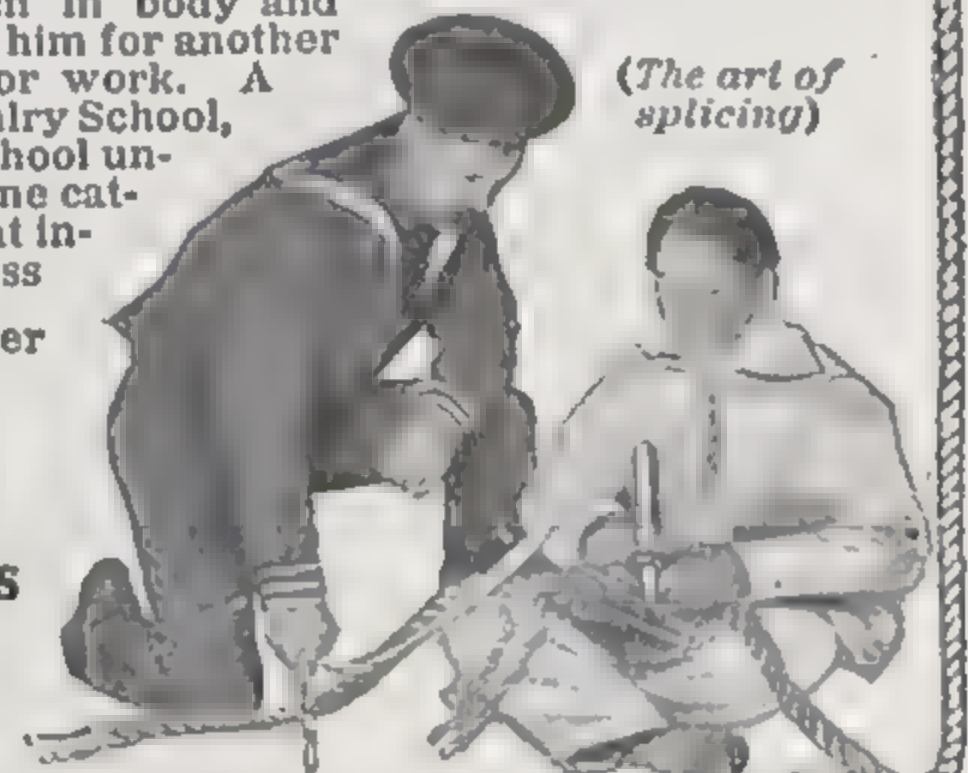
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The culture, development and advantages of this institution are only realized fully by those who know its inner workings intimately, or by those who are listed among its graduates. Continuing its present policy it bids fair to maintain its leading place and prestige in educational circles. The art of Domestic Science is rapidly advancing, and every new idea that has proved its value is immediately adopted by the instructors and taught to the students of this school.

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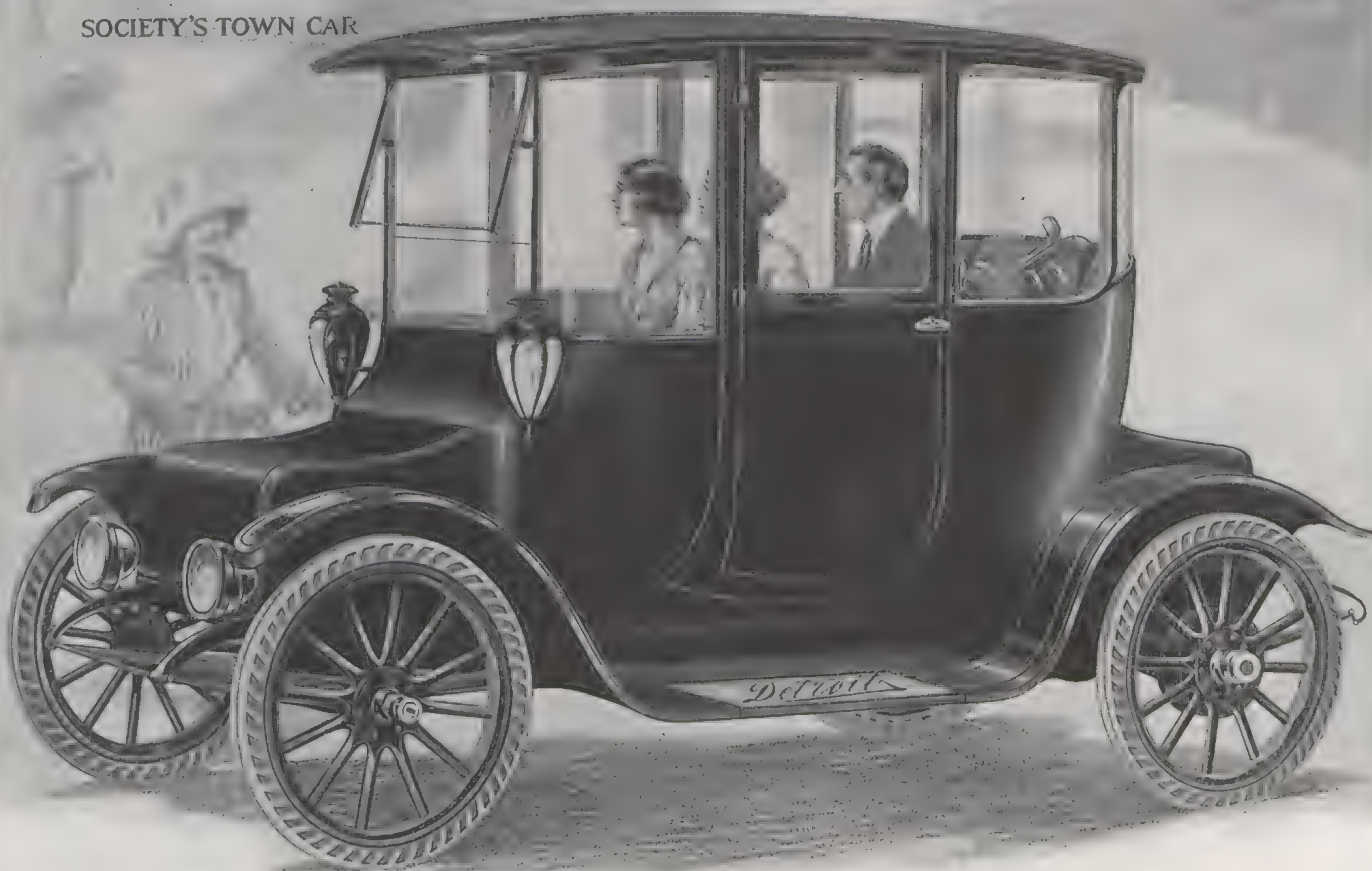
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ELECTRIC

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A Day with a Detroit Electric

EIGHT o'clock saw the *Master of the House* step briskly down the steps, and Mary, his young daughter, was with him. The Detroit Electric was standing at the curb—delivered there each morning by the garage people.

With windows down and fresh air blowing, the spin from house to office, at a 25-mile pace, was an invigorating start for a busy day. Mary drove the car back alone.

Next came milady at ten o'clock. She, too, had a busy day before her. The car was waiting, handsome, elegant, a fit equipage for milady in her modish gown.

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Luncheon at the Club—three miles from the shopping district—stopping enroute to pick up three friends. Meeting a fourth by chance, milady found room for her without crowding or crushing the dainty luncheon gowns.

The luncheon over—a brisk run out the boulevard—a rubber of bridge—then home again, stopping down town to pick up the master at the office.

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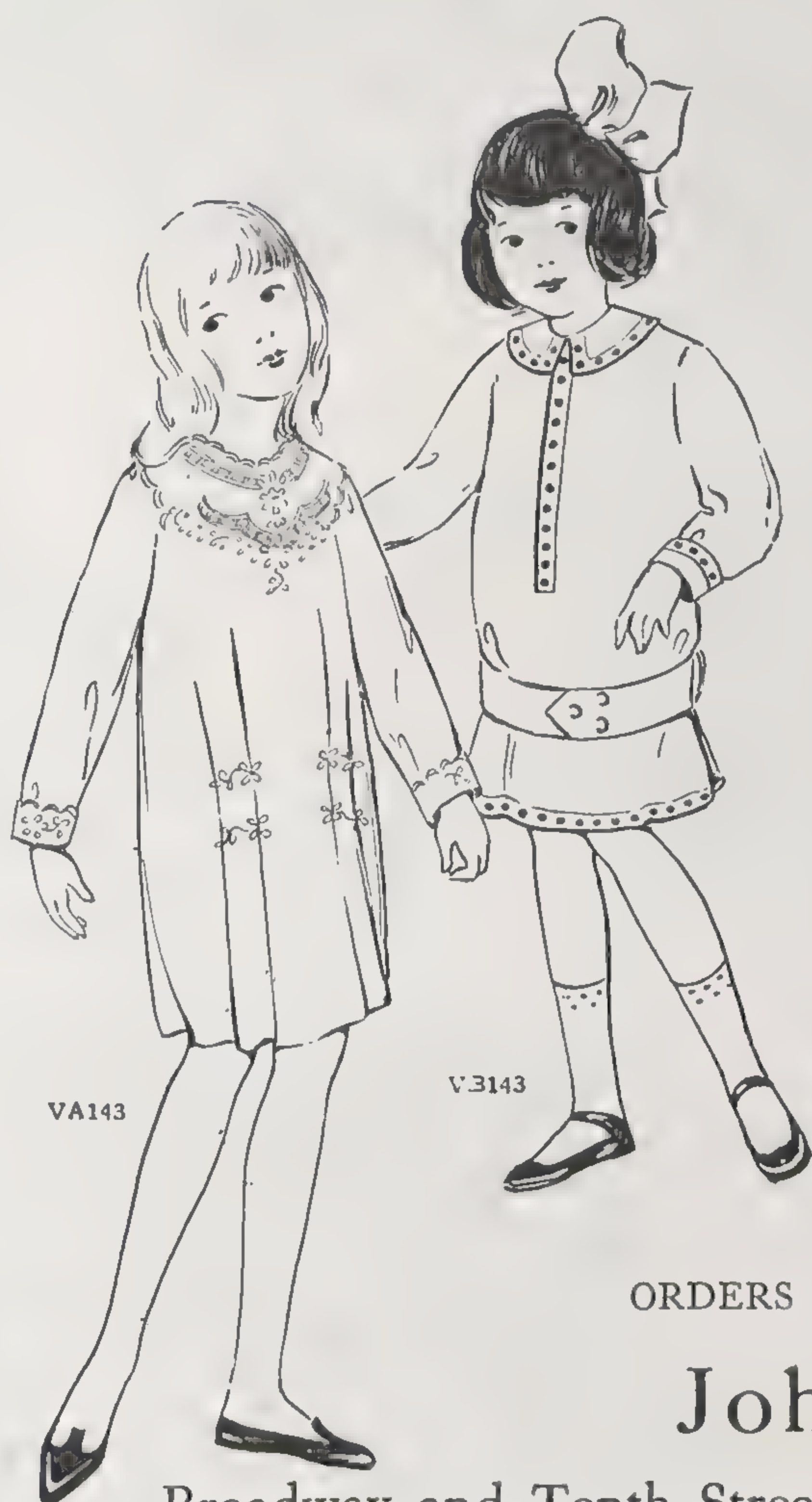
Children's Hand-made Frocks From London

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Because of the unusual size of the order, it is possible to sell these dresses at remarkably reasonable prices.

The Wanamaker representative who placed this order, did so only after careful study of designs and materials. The result is that every dress is of particularly fine linen, and entirely hand-made and hand embroidered. They were built over a Wanamaker pattern, which means that the skirts are plentifully full—a feature that all mothers look for. They are in the newest colorings,—café au lait, Copenhagen, tan, rose, pale pink, pale blue, and white. The prices range from \$8 to \$15.

The number in stock of each pattern, size and color is necessarily limited, but there are many designs to choose from, all equally desirable.



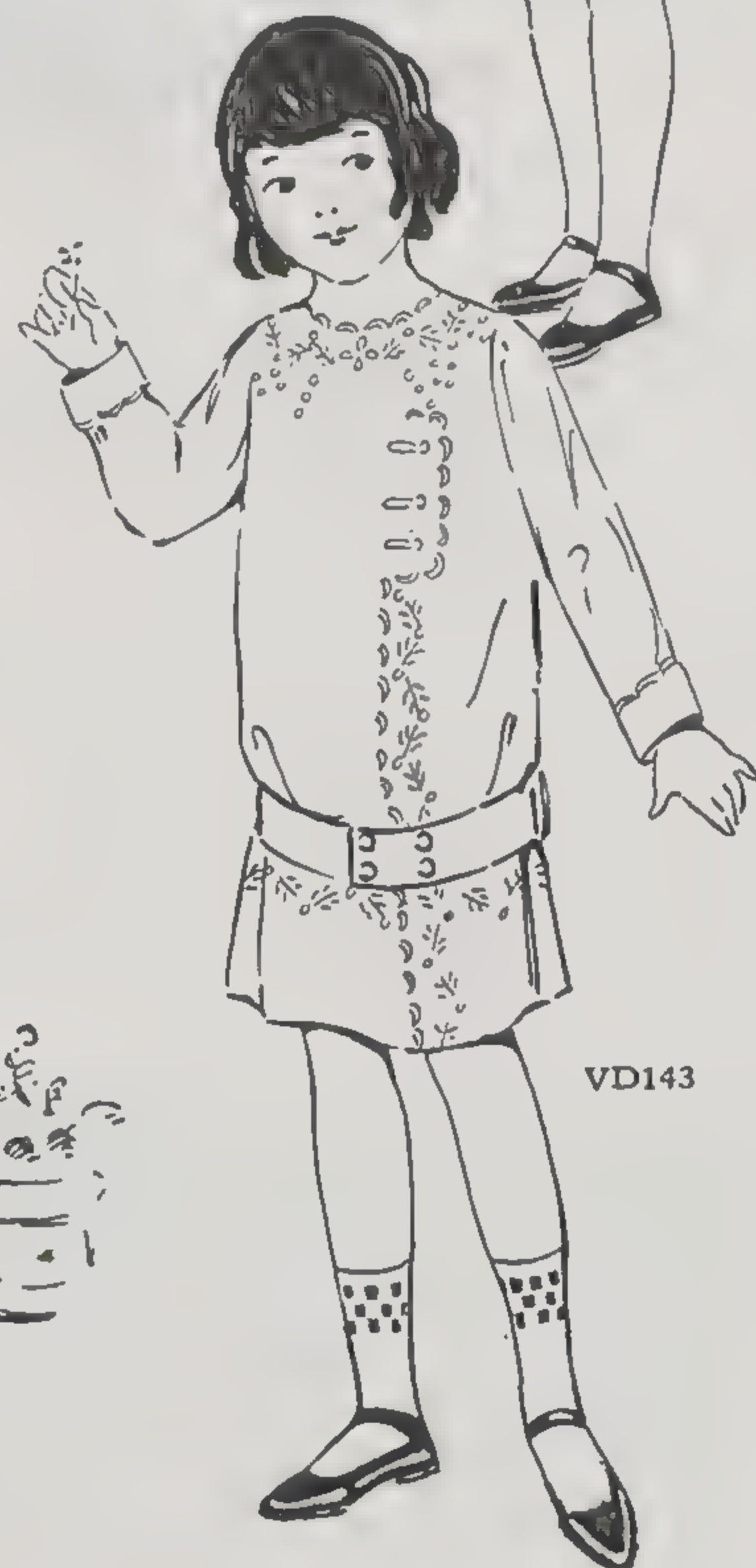
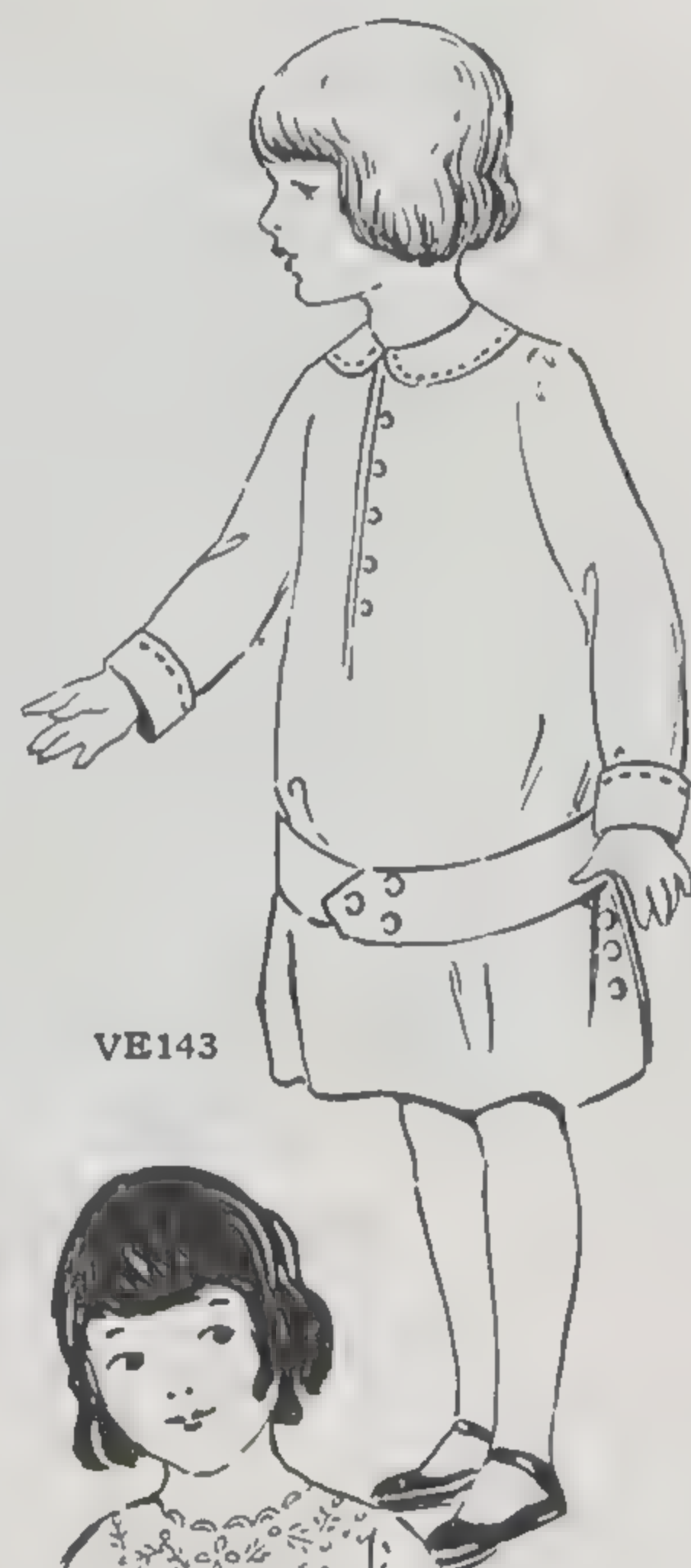
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Cretonne Sets. Table cover, bureau & dressing table cover, & sofa pillow. Made of cretonne trimmed with ball fringe; sent prepaid, \$5.50. Needlework Dept., Y.W.C.A., 14 W. 45 St., N.Y.

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CRUSHED FLOWER CHAINS
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CALIFORNIA FLORAL BEAD CHAINS
The natural color and fragrance of Violets, Roses, etc. Sent anywhere for \$1.00. Catalog, Kelp Curio Store, 439½ S. Hill St., Los Angeles, Cal.

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All styles Dress Pleatings. Buttons covered and Felt Pennants made to your order. Send for circulars. G. H. Grabbe, Davenport, Iowa.

G. M. SADLEIR. Accordion and side pleatings, pinking, tucking, buttons covered in all styles; hemstitching, fancy dyeing of nets, chiffons, etc. Mail orders promptly filled. 38 W. 34th St., N. Y.

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Chelsea Sq. Bureau of Information Ag'cy.
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HELEN B. ANDERSON, A. B., 17 W. 37th St., N. Y. Tel. 48 Greeley. Secretaries, housekeepers, governesses, nurses, superior domestic servants recommended to families and institutions.

(Continued on page 16)

Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 15)

Entertainment, etc.

Character Parties. Games and amusements that please the children. Personal direction or arrangements by mail. Also favors. Miss L. A. Howe, 128 Madison Avenue, New York.

Entertainers and Musicians furnished for all occasions. CHILDREN'S PARTIES a specialty. Trained dogs, Magicians, Moving Pictures. Est. 1879. Gottschalk & Alpuente, 347 5th Ave., N.Y.

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DAINTY HAND COLORED WEDDING, Birthday, Baby, etc. Cards to accompany gifts. Send for sample 10c. Illustrated circular free. Ernest Dudley Chase, 6 Ashburton Place, Boston.

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MACOVERN & HAGAN We make a specialty of Trousseau, Evening Gowns and street costumes of exclusive designs. Gowns made up at short notice. Prices moderate. 13 W. 39 St., N.Y.

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Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 16)

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Strong, healthy, from imported prize-winning
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Newest styles and novelties always in stock.
Established 20 years. Write for catalogue No. 2.
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New Spring and Summer Catalogue now ready.
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Shopping Commis'sns—Cont.

New York

CHINATOWN SHOPPING
Mandarin coats, bags, embr. silk kimono, dainty
combing jackets, beautiful silk shawls, etc. Send
for booklet. Bertha Tanzer, 9 W. 20th St., N.Y.

THE SHOPPING STUDIO, 8 West 45th St.,
N. Y. General Shopping. No charge. Esti-
mates on house furnishing or wearing apparel.
Bank reference. Mrs. Elizabeth P. Niehoff.

MRS. C. B. WILLIAMS, New York Shop-
ping. Will shop with you or send anything on
approval. Services free. Send for bulletin of
Bargains. 366 Fifth Avenue, New York.

MRS. K. E. TIRNEY. Est. 1884.
Purchasing agent. Orders for gowns and tailor
made suits, from measures only, a specialty.
2 West 47th St., New York. Tel. 6719 Greeley.

MISS BESSIE RUST
Let me do your shopping. One trial will
convince satisfaction. No charge. The Oregon
Apts., 162 W. 54th St., N. Y. Tel. 8839 Columbus.

GALT & McCUTCHEON. General shopping
done for and with customers without charge.
Send for circular of monthly suggestions. Bank
References. 1133 B'way, N. Y. Tel., 2425 Mad. Sq.

DODGE PURCHASING AGENCY
Will buy anything for you or your home,
saving you at least 10%. Best References.
373 Fifth Avenue, New York.

DECORATING & GENERAL SHOPPING
Submit plans for interior decorations and furnish-
ings. Wearing apparel purchased. Mrs. W. H.
Turner, 146 E. 36th St., N. Y. Tel. 5623 Mad.

Summer Advertising

FOUR important Summer numbers of Vogue are now in
preparation. The first available is the June 15th Vogue,
devoted largely to travel in Europe and in this coun-
try. To ensure the publication of your message, let us have
it not later than Tuesday, May 13th.

Then will follow the Outing Fashions Number, the Vacation Number
and the Outdoor Life Number, dated respectively July 1st and 15th and
August 1st. Your advertisement for these numbers should reach us one
month and three days in advance of their dates of publication.

SHOPPERS' AND BUYERS' GUIDE SERVICE

VOGUE 443 Fourth Avenue New York

Shopping Commissions

New York

Mrs. H. Goodale Abernethy, Shopping
Commissions. No charge. 37 Madison Ave.,
N. Y. 8 Hilgrove Road, South Hampstead,
London, N. W. 12 Rue Rennequin, Paris.

MRS. E. F. BASSETT will assist you in
choosing your Spring costumes and guarantee
quick service. Eight years' experience.
145 W. 105th St., N. Y. Tel. Riverside 4452.

MRS. SARAH BOOTH DARLING
Purchasing Agent. Accompanying out-of-town pa-
trons. No charge. References. Chaperoning.
Specialty of cotillion favors. 112 W. 11th St., N. Y.

MRS. F. N. DAVISON, Registered - experi-
enced. Shops for and with customers. No charge.
Personal attention given your order. Circular
Tel. 1866 Bryant, 227 West 45th St., N. Y.

HELEN CURTIS,
96 Fifth Ave., New York. General Shopping.
No Charge. Circular. Bank reference. Personal
interest in every order. Telephone 3286 Chelsea.

MRS. S. D. JOHNSON.
Shops for and with customers without charge.
Rush mourning orders and rugs a specialty. 347 5th
Ave., opp. Waldorf-Astoria. Tel. 2070 Mad. Sq.

MARJORIE WORTH, 22 E. 34 St., N. Y. Tel.
Murray Hill 2155. General Shopping. No charge.
Courteous, prompt and efficient attention to
every order. Bank Reference. Letter on request.

MME. FRANCES M. MONTY General shop-
ping. No charge. Specialty of Paris shopping.
Paris representative. References. 214 West 92nd
Street, New York. Telephone 2709 Riverside.

Shopping Commis'sns—Cont.

New York

JANET PORTER
Shops for or with patrons. No charge. Prompt,
careful attention. Circular. Bank references.
253 W. 93rd St., N. Y. Tel. Riverside 6177.

MRS. E. MALCOLM is particularly quali-
fied to accompany discriminating women who
wish the best that New York affords. No
charge. 163 West 86th St., N. Y. Tel. 2051 River.

Shopping Commissions

Cities Other than New York

LOUISVILLE SHOPPING.
Samples. Estimates for simple or elaborate
gowns made to order. References in 20 states.
Mrs. A. T. Wheat, 1514 4th St., Louisville, Ky.

DETROIT SHOPPING For or with pa-
trons. References as to efficiency, promptness
and integrity. Write for Booklet. Whittemore
& Fuller, 601 Penobscot Bldg., Detroit, Mich.

PARIS SHOPPING, Guide-Chaperon; highest
personal and bank references in Paris and U. S.
Mrs. E. C. S. Lewis, 87 Rue de la Tour Passy,
Paris, France. Cable address, Lewis, Palatet, Paris.

Social Stationery

COSMUS & WASHBURN
always show the latest and most approved forms
in social and wedding stationery.
546 Fifth Avenue, corner 45th Street, New York.

Engraved Wedding Invitations, Visiting Cards,
Monogram Stationery. Correct styles, expert work-
manship. Best stock. Write for samples, prices.
Holmes Mfg. Co., 161 W. Harrison St., Chicago.

Specialty Shops

OUR PARIS CORRESPONDENT
Writes us—At the opening meet at Long Champs,
where the style is set for Spring and Summer,
the following Nosegays marked the smart women:

THE BOHEMIAN COBWEB FLOWERS
Of yellow with its tiny buds and spiked leaves
and the translucent blue immortal. \$1.00 x paid.
Austro-Hungarian Co., 4 W. 33rd St., New York.

THE DAINTY COWSLIP NOSEGAY
shading from black and white, paprika red to
translucent blue with its pretty foliage.
(Note)—this is the latest Paquin shade, \$1.25, x pd.

THE REAL CHINTZ NOSEGAY
With its touch of peculiar blue. The daisies
with petite roses & forget-me-nots, \$1.00 x paid.
Austro-Hungarian Co., 4 W. 33rd St., New York.

A MIXED NOSEGAY OF FAIRY ROSES, \$1
Translucent blue bottom flowers, forget-me-nots,
daisies, mignonette and the noddy buttercup.
Austro-Hungarian Co., 4 W. 33rd St., New York.

BEWITCHING AUSTRIAN FIELD ROSES
in all their beautiful variety of Bohemian blends,
which can be worn with any color costume,
are extremely soft and fashionable. \$1.00 x pd.

THOSE PETITE CRABAPPLES \$1.00 X Pd
Of cochet pink, surrounded by heliotrope
and cute Juno leaves, are most fetching.
Austro-Hungarian Co., 4 W. 33rd St., New York.

THE APPLE BLOSSOM NOSEGAY \$1.25
Is ever remindful of Spring—sweet and dainty.
The darker pink outside distinguishes and chic.
Austro-Hungarian Co., 4 W. 33rd St., New York.

THE NEW PERFUME IS READY
GLEBEA'S INSPIRATION,
crushed from the flowers themselves.
NEW YORK WOMEN MARVEL AT IT.

GLEBEA'S INSPIRATION
Bouquet du Matin (daybreak) \$1.50 x paid.
Bouquet de Couches (sunset) \$1.50 x paid.
Austro-Hungarian Co., 4 W. 33rd St., New York.

GLEBEA'S INSPIRATION (Continued)
Inspiration Violet—Lily of the Valley \$1.50 each.
Carnation Gorgeous—Royal Rose....\$1.50 each.
Austro-Hungarian Co., 4 W. 33rd St., New York.

WHEN WALKING IN YOUR GARDEN
HOW OFTEN HAS YOUR GOWN BRUSHED
AGAINST YOUR FAVORITE FLOWER?
Its soft deliciousness instantly embraces you.

SO REAL AND DELICATE TOO
IS GLEBEA'S INSPIRATION
you look for the vase of flowers.
Austro-Hungarian Co., 4 W. 33rd St., New York.

WE NEGLECTED TO SAY
The Parisienne woman selects her nosegays
with the same care she chooses her hat.
You should be just as particular.

SPECIALTY AND GIFT SHOPS
BE OUR REPRESENTATIVE.
GENEROUS PROFITS.
Austro-Hungarian Co., 4 W. 33rd St., New York.

JANE GRAY CO. Specialties in Infants'
toilet articles, never lost safety pins, baby bio-
graphies. Mica front veils. Ladies' traveling
outfits. 2 E. 23rd St., Bartholdi Bldg., N. Y.

FROM EVERYWHERE quaint imported
peasant things. Hand decorated Brittany plate
6 1/2 in. in diam. mailed postpaid 75c. "Studio
Shop for Things Beautiful." 96 5th Ave., N. Y.

THE GREEN DRAGON SHOP of Useful,
quaint gifts; Butterfly Tea Holders, Baskets,
Jewelry, Lamp and Candle Shades for summer.
24 East 28th Street, N. Y., Tel. 10278 Madison.

SPECIALTIES IN ALL CRAFTS, quaint,
beguiling, beautiful, for people of good taste.
Gifts large and small. Noank Studio Shop,
45 East 59th Street, New York.

POILLON POTTERY Electroliers and lamps
with shades to match for country houses & bun-
glows. Order work in colored wares a specialty.
Agt. Mary G. Phillips, 19 W. 46th St., N. Y. C.

"TENTATION" (temptation). A new and
languorous perfume of the Orient. Souvenir
sample 10c. Parfumerie Riviera, 11 E. 30th St.,
N. Y. (The only Parfum Shop in America.)

SMALL SHOPS. Send for circular of foreign
novelties—exclusive things—bought by our buyer
in unfrequented places abroad.
Charles Hall, No. 10, Springfield, Mass.

TREASURES AND GIFTS. Chinese Man-
darian combination paper-cutter and book-mark
carved from fine ivory sent for 75c. The Far
East Shop, 148 Cutler Bldg., Rochester, N. Y.

(Continued on page 18)

Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 17)

Specialty Shops—Cont.

PAINTING ON SILKS, chiffons, crepes, etc., made easy. Beautiful effects can be attained with BAXTER transparent colors.

Our Shop, 50 East 34th St., N. Y.

After much persuasion Mr. Baxter has decided to place on the market his own colors which he has perfected after two years of research and which he is now using.

The beauty of these colors is not only the transparency but the fastness and delicacy of effect obtained without destroying the lustre or hardening the materials.

Baxter transparent colors are used with great effect on parasols, gowns, etc. Set of six colors, brushes and full instruction sent prepaid on receipt of \$7.00. Our Shop, 50 E. 34th St., N. Y.

APRONS—To introduce our exquisite monograms for trousseaux, etc., we will send a dainty apron of finest materials, hand-embroidered with your initial for \$2. Janon Co., 47 W. 34th St., N. Y.

BEADS, Spangles, Jewels, Chenilles, Gold Threads, Tapestry Silks, Embroidery Materials. Everything in this line that can't be had elsewhere. Peter Bender, Imp., 111 E. 9th St., N. Y.

CLOSING SALE FOR SEASON

of foreign jewelry, pottery and metals at LOW PRICES. Washington Irving Tea Room & Little Studio Shop, 17th St. & Irving Place, N. Y.

"LOVE ME, LOVE MY DOG"

This is the inscription on a most interesting dog dish which will not tip over—price \$2. Joseph P. McHugh & Son, 9 W. 42d St., N. Y.

THE TORII SHOP

620 South Warren St., Syracuse, N. Y. Personally selected imports interesting to gift, art, and novelty shops. Information on request.

Studios

THE FURNESS STUDIO has opened The Furness Studio Shop at 22 East 34th St., N. Y., and is showing Portraits, Miniatures and Prints of famous Dogs, Cats and Horses.

VOICE PLACEMENT

Tone production a specialty. Miss Adelaide Lander, 223 East 17th St., N. Y. Phone Stuyvesant 4097.

MINIATURES FROM PHOTOGRAPHS

Artistic, Accurate and Beautiful. The Lillian George Studios, Photographers, 5 W. 58th St., N. Y. (next to Plaza). Telephone 4876 Plaza.

Tea Rooms

THE SCOTCH TEA ROOM

Breakfast, Luncheon, Tea. Orders taken for cakes and scones. Scotch Shortbread & Oat cakes a specialty. 31 West 46th St., N. Y. Tel. Bryant 6476.

THE ROOF TREE TEA ROOM

THE QUAINTEST SPOT IN NEW YORK FOR AFTERNOON TEA AND LUNCHEON. 3 and 5 West Twenty-eighth Street, N. Y.

THE STUDIO

LUNCHEONS, 40c. DINNER, 50c. Sandwiches, Cakes and Pies to Order. Teana McLennan, 67 West 46th St., New York.

Toilet Preparations

MRS. VOUGHT, 347 Fifth Avenue, New York. Scientific Facial and Scalp Treatments. A full line of high grade toilet preparations. Shampooing. Manicuring. Tel. Murray Hill 4854.

Reduces Enlarged Pores. La Mignon Astringent Lotion whitens, refines coarse skin. Removes blackheads, and pimples, 75c postpaid. La Mignon Co., 18 Sumner, Springfield, Mass.

DR. DYS' Sachets de Toilette

and other Complexion Specialties are purest and best in the world. Booklet sent free. V. Darsy, Dept. V, 14 W. 4th St., N. Y. Tel. Bryant 3329.

CARE OF COMPLEXION AND HAIR

My simple home treatment has given wonderful results. Information and samples on request. Agnes Graves, Goldsmith Bldg., Milwaukee, Wis.

BICHARA PARFUMS

and COMPLEXION SPECIALTIES. Scientific COMPLEXION TREATMENTS \$2. 15 E. 35th St., N. Y. Phone, Murray Hill 6122.

"Sweet Briar"—Dainty Deodorizing Powder. Used extensively by particular people. Postpaid, 25c and 50c per box. Trial Size, 10c. Jean Carrington, 35 West 36th Street, New York.

Marinello-Bush & Co. Skin, scalp, complexion specialist. Free samples & literature for home treatments. Shop treatments, facial, \$1.25, scalp, \$1. Bryant 3595, 25 W. 42nd St., N. Y.

IMPORTED FACE POWDER, Wonderful in texture and perfume. For gentlewomen of particular taste. \$1.00 the box, prepaid. Bertha B. Paine, 200 W. 81st St., New York.

Toilet Preparations—Cont.

JEAN WALLACE BUTLER'S FAMOUS Buena Skin Tonic. No Toilet Table complete without it. The friend of cultured women. Prepaid \$1. 422 South Hoyne Avenue, Chicago, Ill.

HELENE SWIFT'S DERMATINE

An astringent for relaxed muscles and removing wrinkles; a perfect skin tightener. Samples mailed 25c. The Norfolk, B'way & 30th St., N. Y.

RITA COMPLEXION OIL, a blending of choice vegetable extracts. Cleanses, softens and freshens the complexion. 2 oz. bot. \$1.00 prepaid. R. C. O. Co., Suite 911, 255 5th Ave., N. Y.

ANTISEPTIC HAIR POWDER

Keeps the hair fluffy, requires less than other powder, 25 cts. Daintily perfumed, 40 cts. Mail, 5 cts. extra. Dr. A. M. Thorp, 69 W. 46th St., N. Y.

"AMBRE ROYAL"

Finest French Face Powder—send 10c for sample box, or visit VIOLET (Ve-o-lay) IMPORTING OFFICES, Dept. V, 71 West 35th St., N. Y.

MISS E. T. McCANN, Face Contourer and Muscle Builder. Pupil of E. M. Brandenburg. Skin food on sale at Sesame Shop, 500 Fifth Avenue, New York. Telephone connection.

Travel

P. & S. Wardrobe Trunks 9 different grades in Full Size, Pony or ¾ Size, Steamer Size, Hat Trunks. Price \$15 to \$75. Write for booklet, J. M. Parkhurst & Son Co., 4-6 Rowe St., Bangor, Me.

WILLOW CHAIRS FOR DECK USE Not affected by weather conditions. The loose seat cushions can be taken indoors. Booklet on request. JOSEPH P. MCHUGH & SON, 9 W. 42d St., N. Y.

Automobile Tours in Europe. England, Wales, Brittany, Chateau Country, Alps, Riviera, Black Forest, Six tours, June and July. Booklets. Raymond & Whitcomb Co., 225 5th Ave., N. Y.

Trophies

LOVING CUPS and other Trophies in sterling silver for sporting prizes. Unusual, artistic, practical. Send for illustrated Trophy Circular. JARVIE, silversmith, 842 Exchange Ave., Chicago.

Unusual Gifts

UNUSUAL STEAMER BASKETS

Filled with fruit and surprises. Daintily wrapped. \$5, \$7.50, \$10 and \$15. Elizabeth H. Pusey, 176 Madison Ave., N. Y.

WILE-AWAY STEAMER BOXES

A gift for every day. Contents selected for the individual. Prices \$5 up. Elizabeth H. Pusey, 176 Madison Ave., N. Y.

FOR CHILDREN—WILE-AWAY BOXES Ideal for birthdays, convalescence or journeys. Each one individual. Prices from \$4. Elizabeth H. Pusey, 176 Madison Ave., N. Y.

FOLDING HAT STAND. Attractively decorated, in gift-box with rhyme. Convenient for travel and home use. Price \$1.00 postpaid. Elizabeth H. Pusey, 176 Madison Ave., N. Y.

SAFE AND SANE 4th OF JULY. Unique box of appropriate and patriotic gifts for children, \$5.00. Write for Booklet. Adelaide W. Ramage, 695 St. Nicholas Avenue, New York.

"Thoughtful Little Gifts" Illustrated. Containing unique, simple gifts that give pleasure and appreciation to giver and receiver. Sent on request. Pohlson's Gift Shop, Pawtucket, R. I.

LA BOTTEGA, 400 Madison Ave., 47th St., N. Y. Unique pieces of Italian terra cotta, china, pictures, frames, book rests, suitable for wedding gifts. Artistic framing. Agent of O. Cusumano.

SPOON-STRAW of Bohemian Glass. Different and practical souvenir for all occasions. In gift box with verse. 25c. "Studio Shop," Studios 20 and 21, 96 Fifth Avenue, New York.

THE LITTLE CRAFTS SHOP

Hartford, Conn. Importers Dutch Pewter Porringer with Nut Spoon wrapped in charming foreign paper and boxed. Post paid \$2.50.

THE LAVENDER SHOP

Sachets, Lavender, Lilac or Lily of the Valley with cards 50c. Skirt Hangers, Pink, Blue, Lavender, White, 50c. 634 Slater Bldg., Worcester, Mass.

OUR GUILD MEMBERS

Save 20% on gifts selected from our brochure. Write for information and illustrated plates. The Forest Craft Guild, Grand Rapids, Mich.

Willow Furniture

WE RECOMMEND McHUGHWILLOW FURNITURE for town and country houses. An interesting booklet and sketches on request. JOSEPH P. MCHUGH & SON, 9 W. 42d St., N. Y.

NEW YORK MAKE SINCE 1893 McHughwillow furniture is not sold through agents. Write direct to JOSEPH P. MCHUGH & SON, 9 W. 42d STREET, OPPOSITE LIBRARY, NEW YORK

Sale and Exchange of Personal Belongings

"S and X"

Often you have given away a perfectly good dress or wrap because you have bought mourning apparel or because your plans have changed and you need different costumes. Why not sell these things through the "S. and X"?

Read the messages below and see what interesting things are offered by other readers. You can answer these messages, or you can insert one of your own. Here is a chance to sell or buy without publicity anything from a hat to a summer home.

How to Answer the Messages in This Number:

Put your reply in a stamped envelope with the number of the message written in the corner (for instance, 1250-A). Then enclose this in an outer envelope and mail to "S and X" Service, Vogue, 443 Fourth Avenue, New York.

Enclose no money in this reply. Wait till the advertiser writes to you.

If her answer to your letter is satisfactory, send Vogue your money order or certified check for the amount agreed upon. We will have the advertised article sent you, and will keep your money on deposit till you instruct us to send it to the advertiser, or till you have returned the article to her. Never send any article to Vogue.

How to Insert a Message of Your Own.

If you do not find below exactly what you are looking for, try a message of your own. The rate is \$1 for 25 words or less; additional words 5c each.

Wearing Apparel

WANTED: Afternoon gown of black or taupe for young lady. Size 36-38. French plume to match. Must be best condition. No. 147-B.

FOR SALE: Large bunch of black Paradise aigrettes in perfect condition. Price \$12. C. O. D. with privilege of inspection. No. 960-A.

MANDRIN coat of Alice blue satin embroidered all over with heavy raised gold dragons, silk lined. Very stunning. Never been worn. Cost \$40. Will sell for \$20. No. 961-A.

WANTED: Paris clothes; this Spring models; designed to give increased height. Bust 35, waist 25, hips 37, height 5 feet 2 inches. No. 150-B.

HEAVILY embroidered Chinese robe. Suitable for kimono or evening wrap. Never worn. Will sell \$25. No. 962-A.

FOR SALE: Black serge "Fine Form" maternity skirt. Never worn. Cost \$10. Price \$5. No. 963-A.

PARTY leaving for Europe wishes to dispose of some valuable antique chantilly lace at reasonable price. No. 966-A.

FOR SALE: Two evening gowns, 16 year, \$5 and \$7. Lavender net over-dress, size 36, \$7. Overcoat, boy 16, \$4. Summer hat, \$3. Others 16 year or 36 inch. Very cheap. No. 967-A.

A PIECE of old rose point lace. Could be used as a robe or as wedding veil. Price \$700. No. 969-A.

Miscellaneous

FOR SALE: Antique banjo clock, mahogany spinet, black lacquered tea tray. Reproductions of old bed spreads, charming on four post beds. No. 959-A.

WANTED: Ladies' side saddle for woman weighing 105 lbs. Must be late model in good condition, at bargain price. No. 148-B.

WANTED: Antique mahogany tester bed. Not very large and the price must be reasonable. No. 149-B.

BOW-KNOT, 126 diamonds and 3 large solitaires, 2 ¼ kr. each, value \$6,000, price \$4,000. 1 diamond heart, 80 diamonds, sapphire in center, value \$600, will take \$400. 1 diamond chain, 38 diamonds, total weight 12 krs., value \$3,000, price \$2,000. All the above were made by Tiffany. Can be seen by appointment. No. 964-A.

TWELVE very handsome paintings of different sizes, one of them being "Agache Monk, Asleep in Chair," by Alfred Peter, of Munich. Size 4 ft. x 4 ft. 6 in. Paid \$800 for this picture, will sell all 12 of them for \$1,500. A rare bargain. No. 965-A.

Miscellaneous—Continued

FOR SALE: One colony mahogany buffet, guaranteed 110 years old. Perfect condition, \$90. One mahogany four-post bed. Posts 7 feet high. New, made to my order, \$75. No. 968-A.

A HEART-SHAPED diamond, size 1 ½ 1/16-1/64 karats, stone is brilliant, absolutely white and flawless. Make a beautiful engagement or lavalierre. Price \$400. No. 970-A.

A GENTLEMAN'S gold hunting case calendar watch. Maker Eugene Le-Coultre. Perfect timekeeper, giving days of week and month and phases of moon. Price \$150. No. 971-A.

FOR SALE: Rare antique canopy top bed, solid cherry, four poster, massive square design; refinished recently and in good condition. Price \$125. No. 972-A.

Professional Services

COMPANION: Young woman of refinement desires position as companion to a lady going abroad. Highest references given. No. 265-C.

COMPANION: A young lady, undergraduate nurse, wishes position as traveling companion. No. 266-C.

YOUNG woman, university graduate, teacher of physical education, desires position for the Summer as tutor or companion to party going abroad. Can give massage. References. No. 267-C.

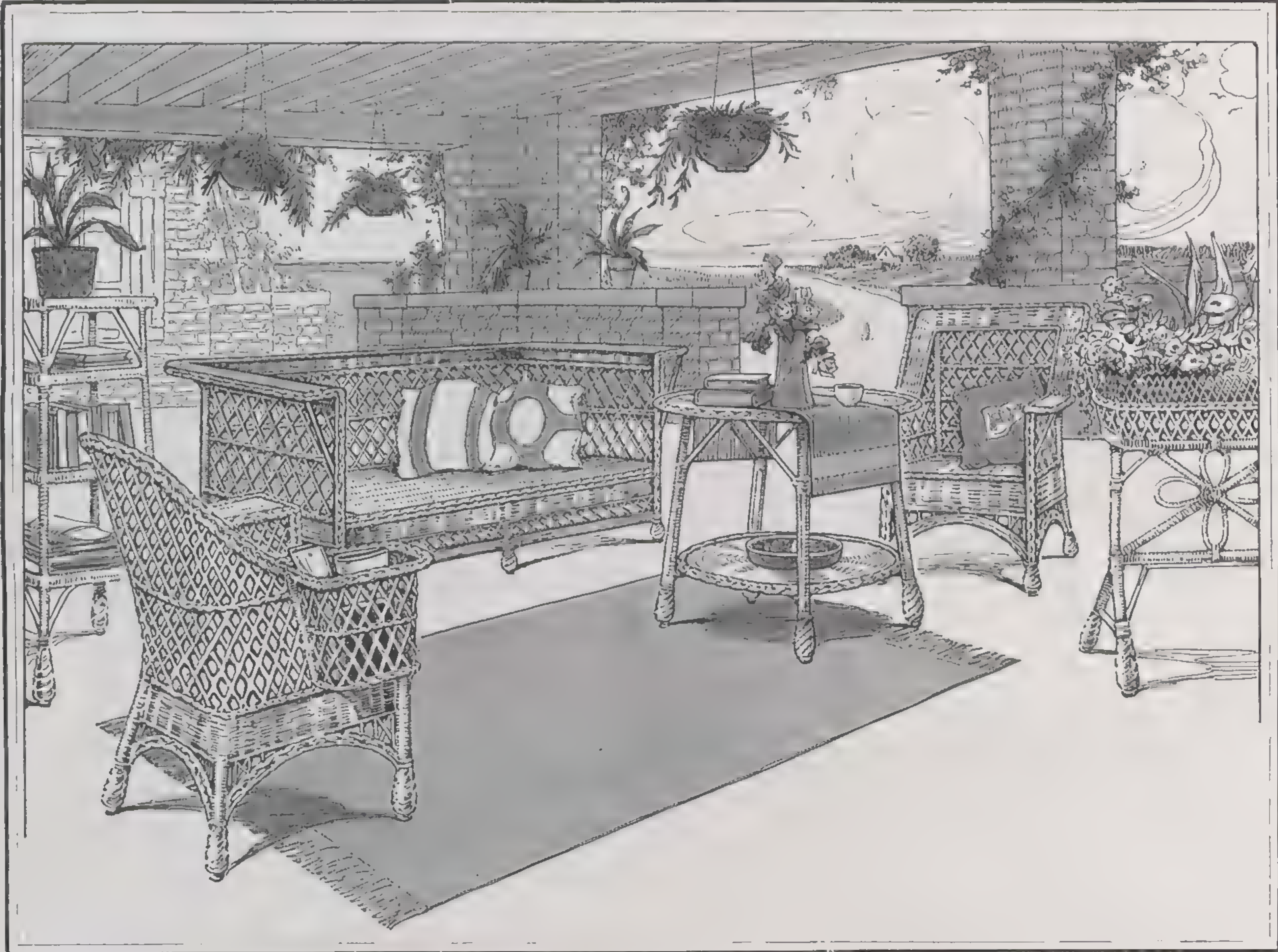
WELL educated young gentlewoman, experienced traveler, desires to chaperon four young ladies through Europe. Highest references given and expected. Fee and expenses required. No. 268-C.

YOUNG woman with pleasing personality and excellent education, has executive ability and is good traveler, desires position as companion. Would teach a child. Small salary. No. 269-C.

WANTED: A lady with artistic taste and refinement, who is interested in interior decorations and furnishings to invest capital and services in business now being conducted by young man. References given and required. No. 270-C.

WANTED by a young lady of Southern family, position for Summer months as traveling companion, or music governess to children between ages of eight and eighteen years. No. 271-C.

A LADY physician would like to travel with a patient either in America or abroad. No. 272-C.



FURNITURE *for* SUMMER HOMES

Made of Reed, Rattan, Willow and Cane, suitable for Breakfast Room, Tea Room, Sun Parlor, Den or Piazza. Included in the collection are many new designs and styles in Sofas, Arm Chairs and Rockers which may be had plain or effectively upholstered in cretonne, to conform to any decorative treatment.

Expert care has been exercised in the selection of our Summer Furniture, in order to meet the requirements of the large Country House, Seaside Residence and Club, as well as the smaller Suburban House, Cottage and Bungalow, so that beside the many costly suites and separate pieces of high artistic merit, there will also be found copies of the best designs among the inexpensive suites, purposely constructed not to take up too much space, yet comfortably proportioned and specially adapted to meet the needs of the small room.

The illustration represents a Utility Suite which may be used for Living Room, Chamber or Porch. It is made of fine quality French Willow and consists of a Settee, two Arm Chairs, Table, Fern Stand and Magazine Rack. The suite is moderately priced at \$71.50. Other desirable Suites from \$20.75 to \$250.00

The separate pieces as illustrated are priced as follows:

SETTEE - - - - -	\$30.00	TABLE - - - - -	\$9.50	ARM CHAIR without pocket - -	\$9.00
MAGAZINE RACK - - - - -	8.00	ARM CHAIR with pockets - - -	7.50	FERN STAND - - - - -	7.50

Other Separate Pieces from \$3.75 to \$60.00

Inspection is also invited of their distinctive exhibit of Imported and Domestic Drapery Fabrics and Floor Coverings for Summer Furnishings, including many exclusive novelties of character at attractively low prices.

STERN BROTHERS

West Twenty-Second Street NEW YORK West Twenty-Third Street



EARLY ENGLISH DRESSER OF OAK

Reproduced by W. & J. Sloane from Antique now in the Albert and Victoria Museum, England

THE CHARM OF SLOANE FURNITURE

THE interesting historical significance, graceful designs and perfect proportions of Early English Furniture are the characteristics of these splendid styles which make them the most admirable Furnishings for the modern home, whether it be a City Residence or a Country House.

Sloane Furniture possesses all of the charm of the authentic antique pieces which we have reproduced with absolute fidelity—and the additional advantages of better craftsmanship, stronger construction and finer finish. It is built in such manner as to assure its purchaser of life-long pleasure and satisfaction in its ownership.

The extensive variety of suites and single pieces shown in our Division of Furniture permits the fullest possible expression of personal taste in making appropriate selections.

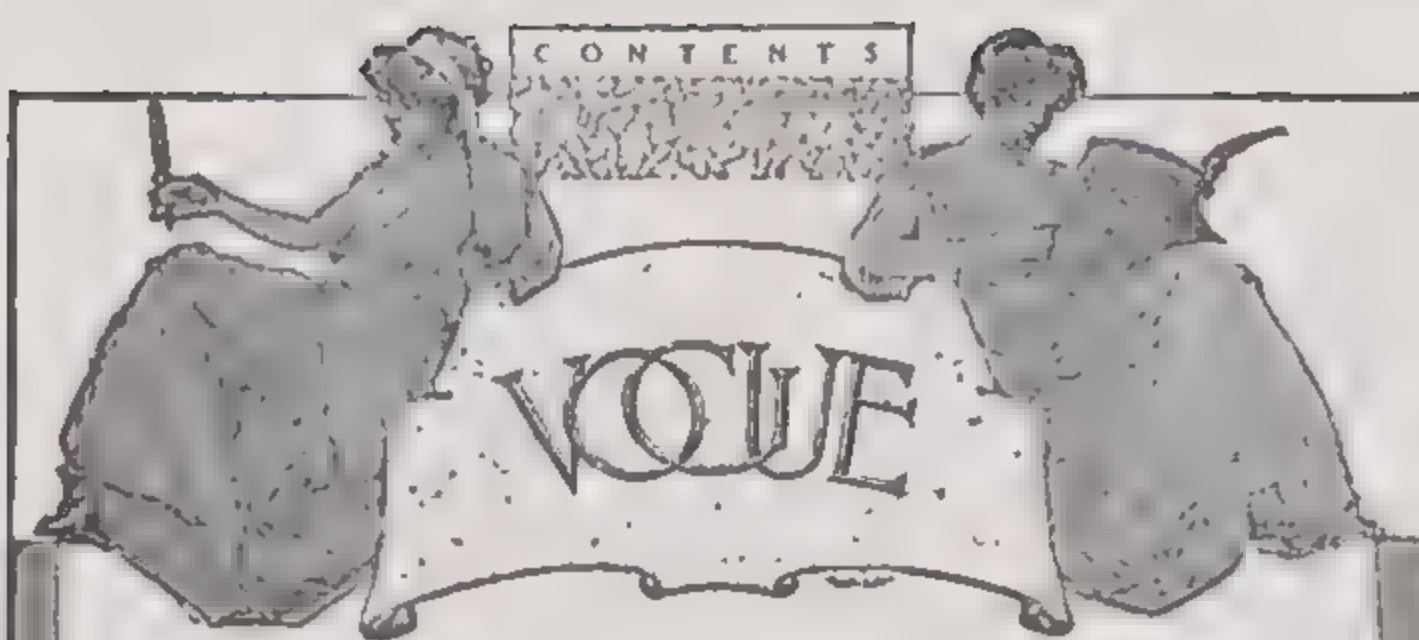
W. & J. SLOANE

Interior Decorators

Furniture Makers

Fabrics and Floor Coverings

FIFTH AVENUE AND FORTY-SEVENTH STREET, NEW YORK



M A Y 1 5 , 1 9 1 3
VOL. 41. NO. 10. WHOLE NO. 975

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The Next Vogue will be a "Fashion Special"

SUMMER FASHIONS NUMBER

Dated June 1st



On Sale May 25th

The cover drawing
of the next Vogue
is by Helen Dryden

AS THE season begins in Paris and London it is easy to observe the trend of the midsummer mode. One has but to drive in the Bois and walk on the Champs Elysées. Every designer is showing his June and July models. Paris is full of women of fashion newly returned from the Riviera. The next Vogue accordingly will present the complete wardrobe that you will need in any American or European watering-place.

While the Paris letter will take precedence in the next Vogue, we have secured from London an exceedingly outspoken protest against wearing the fashions of sport apart from all sporting associations. The rule in this respect is simple enough. It demands that men and women must justify the clothes they wear by their pursuits. If you would not err in these matters read the very informing article in the next Vogue.

The New York shops are showing their midsummer offerings, and we have chosen the best of them for illustration in the Summer Fashions Number.

For the Sportswoman

Page 138 of this Vogue tells how to prepare yourself with least trouble for all outdoor games. We can choose for you in the New York sporting goods stores the best obtainable golf clubs, and tennis racquets, and camp outfits, and fishing tackle, and canoes. We have had plenty of experience in buying these things and we are always

glad to give you the benefit of it through our Shopping Department.

Then on page 139 is a very timely collection of Vogue Patterns for the sportswoman. All these patterns are correct in each detail. Wear any one of them and be properly clad for outdoor exercise of any kind.

The Prize Contest

There is news of our Prize Contest on page 131. If you have made real use of Vogue, here is your chance to tell us about it, and win a cash prize for the telling.





**MRS. CLARENCE
H. MACKAY**

Mrs. Mackay, formerly Miss Katherine A. Duer, is not only one of the foremost hostesses in New York, but is also a leader of the suffrage campaign and other political movements



VIENNA SPONSORS *a* NEW MODE *in* DECORATIVE ART

THE art of a nation is, we know, the expression of the culture of its people. It presupposes, therefore, a state of comparative leisure, and so develops in countries which have outgrown their youth of commercialism, and arrived at a condition of comparative national and international equilibrium. Naturally, then, it is to European countries that we look for new art movements. Germany and Austria especially have made tremendous strides during the past score of years, and never before has such industrial welfare been known in these countries. The two go hand in hand; in how far one is the cause and the other the effect it would be hard to say. At any rate, Art is good for a country financially. In many European countries the people are pulsating with new life, new ideas which clamor for expression. Art is their safety-valve, the channel for their overflow of vitality, and it is right at the foundation of the arts, in the home, that we find the most decided advancement. Here, old customs and traditions are being supplanted by art theories that more truly express the life and spirit of a modern people.

This increasing demand for individuality in house decoration has raised up a host of artists

At the Wiener Werkstaette, the School and Workshop of a New Craft, One May With an Equal Facility Order a House and Its Furnishings or a Gown and Its Accessories

who are able really to build a home—not merely the structure, but the interior as well; in fact, the home complete. The result is the best combination of the artist's and of the owner's ideas. This it is which is so characteristic of the modern home, that when completed it is a home in perfect harmony with the owner's needs and wishes.

A PROPHET OF THE NEW ART

One of the strongest and most individual of the decorative artists of to-day is Professor Josef Hoffmann of Vienna, whose influence is keenly felt all over Europe, and especially in Vienna, Berlin, and Paris. He is the creator of the "Hoffmann Black and White," which has made such a strong impression, not only in interior-decoration circles, but also in the world of fashion. Many of the most up-to-date, hand-printed silks and linens which are popular this year can be traced directly to Professor Hoffmann and other artists engaged by the Wiener Werkstaette, the fountain-head

of the new art of decoration.

The Wiener Werkstaette, of which Professor Hoffmann is the head, came into existence about ten years ago. It is an organization which stands quite alone in its achievements, for it has not only facilities for designing, but

also to make all of the decorations and furnishings for the houses it is building. Every designer and craftsman connected with this organization is imbued with the ideals of Ruskin and of Morris. One of the essential principles of the school is to have the producer work under the most favorable conditions possible—plenty of light, fresh air, and cheerful surroundings.

There is no hard and fast rule that everything must be wholly hand-made; machinery is used in some of the departments, but never to the extent that it becomes the producer. It remains always a mere helper to bring forth the idea which is a part of the designer and of the craftsman. This is further emphasized by the fact that each article, be it a costly piece of jewelry, a small leather purse, or a suite of furniture, bears the monogram of the designer as well as of the maker.

A few years ago the premises of the establishment were enlarged considerably by adding a new department for the creation of



The severely plain walls not less than the gorgeous corner-seat, the austere black beading on the white furniture not less than the brilliant carpet mark this a room of the Vienna School



Though the ground color of the carpet is a deep mauve, the background of the wall-covering a light mauve, and the basis of the upholstery black, high lights of gold and other intense colors give life and gaiety

gowns and hats. This makes the Wiener Werkstaette so complete in itself that one can have a home built and furnished, the silver, linen, and glassware designed, and even one's gowns and hats created—all at the same place.

Artistic to the last minute detail is the Wiener Werkstaette. Bigness is manifested in the littlest things. Even the cord used to tie up parcels is black and white, while the wrapping-paper is covered with an allover pattern of the trade-mark of the house—a simple flower, bud, and leaf, designed with straight lines to fill a rectangular space. A number of years ago, when it was first being used, it proved so attractive to Paul Poiret that he had it copied and used for one of his dress silks. It was not until one of the directors of the Wiener Werkstaette, on a visit to Paris, saw the trade-mark of the house on a gown, and remarked its origin,



On the cream-colored base and shade are figures in dull blues and gold

that the great fashion designer became aware that it was one of the patterns of Professor Hoffmann. Immediately Poiret saw open before him a new kingdom on which he might levy tribute for his art. Since then many of the most artistic and attractive materials he has used for his gowns have been designed especially for him at this establishment.

A COLONY OF "NEW ART" HOUSES

The art of this school as applied to house decoration is well displayed in the illustrations on these pages. The first picture shows a music-room designed for a country house. The highly colored linen with which much of the furniture is covered is shown against a white background, and gives a most summery effect, well carried out by the rest of the furniture. This is,

for the most part, in white enamel with a small black beading as decoration. It is little touches like this black line on the white that give such character to many of the Hoffmann rooms. The ebony piano is placed against the wall, and it seems really to belong there, an arrangement far better than that of placing it out into the room, especially when the floor space is not very large. On the other side of the room are a few pieces of black furniture to balance the piano. The walls are plain and without any ornamental plaster cover or moldings—another Hoffmann characteristic. They are painted gray, and divided into panels by striking little black and white stencilings which provide appropriate spaces for the bright pictures. The ground color of the carpet is also gray with a design in blues and green, a repetition of some of the colors of the linen. The electric-light shade is unique. It is made of white silk stretched over a round frame, and is finished with black guimp. This gives a most subdued light.

Without the color one can not begin to grasp the beauty of the room illustrated at the top of this page. The walls show a very clever and unusual treatment. They are painted white with a faint, allover stencil in mauve, and they are divided into sections by a delightful pattern of bright flowers. The main colors here are light mauve and black, from which combinations one would expect a gloomy room, but the intensely colored linen gives abundant life. This upholstery material has a black ground which is more apparent in the narrow band than in the wide one, for the latter is well covered with large flowers and leaves in bright colors in which mauve, green, and red predominate. The ground of the rug is a deep mauve, with a small pattern in golden yellow. This and the black furniture give a splendid weight to the room. The piano, which we see again placed against the wall, is entirely covered with the linen; otherwise the large piece of dark furniture combined with the other black furniture would have been too heavy. The windows are hung with hand-printed linen similar to that used on the furniture.

The illustration at the bottom of the page shows a breakfast-room in a country house. The plain wood wainscoting and the walls are painted white, and divided into well-proportioned panels by black lines; each panel has a simple border of Indian red. The distinctive note in the room is the painting in the larger panels of bunches of richly colored flowers on a black ground. These give a somewhat Chinese effect. The material used for the hangings and for the chair-cushions is another attractive, hand-printed linen. It is a small, allover pattern of bright leaves and flowers on a

(Continued on page 130)



Many little Hoffmannisms mark this breakfast-room a unique work of the master—the white wall sectioned off by black and red borders, the old-fashioned panel decorations, the lattice plant stands, above all, the hand-blocked hangings



PARIS DIVIDED AGAINST ITSELF

The Parisienne Divides Her Interest Between the Theatres and the Horse Show, and General Interest is Divided Between These Amusements and the Chic Parisienne Herself

THE growth of Paris and the congestion of the shopping centers have caused shops to spring up in the residential sections, and the stately Avenue Champs Elysées, which corresponds to our Fifth Avenue, is now almost wholly given over to cafés and small shops. Parisians who dwell in the fashionable Champs Elysées quarter, bitterly resent the invasion of "trade," and they have made every effort to prevent the sale or leasing of property in that neigh-

borhood for business purposes of any kind. No such resentment was felt, however, toward the new Théâtre Champs Elysées, which, under the direction of Gabriel Astruc, has just been erected in the dignified Avenue Montaigne. Paris possesses, in this theatre, one of the finest in the world. "Anglo-Saxon comfort with French taste," was M. Astruc's motto, and the result is the essence of modernity and beauty. An opera house and a theatre are combined under one roof. Of no period



The Princess Murat was a much-bejeweled figure at the première of the Théâtre Champs Elysées

A gold-brocaded gown, a rope of pearls, and a diamond tiara made the Countess Tyszkiewicz the bright center of the group about her box



Mrs. William K. Vanderbilt yielded to the Parisian desire for pearls, but declared independence in her coiffure and in the circular cut of her skirt

architecturally, the theatre expresses the spirit of *l'art nouveau*. The exterior, pleasing as it is, scarcely prepares one for the spaciousness and beauty of the great vestibule with its twin staircases of white marble, above which gleam white columns, soft lights, and golden grills. The walls are white, with decorations in a light key, and the wide corridors are spread with thick carpets of a dull rose-color. There are seven lifts.

THE SMARTEST AUDIENCE IN A TWELVEMONTH

In his new theatre M. Astruc is now presenting the old-time opera "Benvenuto Cellini," the première of which attracted the smartest audience that Paris has seen in a twelvemonth. During the long entr'actes, the corridors presented a brilliant scene. The pale walls formed a luminous background for the shimmering gowns and glittering jewels of the women. There were innumerable gowns of white satin with long trains and low-cut, close-fitting, draped bodices. With these were worn ropes of pearls, and slippers and stockings of gold and silver. Two or three of the prettiest gowns were made of the palest lemon-colored satin with trained skirts slightly draped. Here and there a frock or cloak of vivid red stood out in bold relief.

Many women wore tiaras of diamonds or pearls. An exception was Mrs. William K. Vanderbilt, whose fair hair, exquisitely



Although Paquin advocates both stays and brassières, she indulges the whim of the actress, Mlle. Ventura, by gowning her without either



A basque of blue chiffon belted in blue velvet, and a lemon-colored skirt slashed to show yellow stockings and blue slippers compose this theatre costume



The positive brick shade of this Bob-Marie frock of chiffon is an excellent foil for the multicolored, Bulgarian bead embroidery



dressed, was without any ornament save an amber pin or two. She wore the costume sketched at the top of page 25—a trained gown of white satin with a tightly draped bodice. Her skirt was not narrowed at the hem, but fell easily with a slightly circular effect. White tulle was drawn across the top of her bodice, and a bit of lace was introduced below the closely drawn folds on the right side. A scarf of white tulle thrown across her shoulders almost concealed the very short, transparent sleeves. She wore a long cloak of pure white ermine.

White evening cloaks, by the way, divided honors with those of red brocade or plain, red velvet. Curiously enough, the red gowns and cloaks were all of exactly the same shade—a rich, glowing geranium.

Mrs. Potter-Palmer wore a black frock, a draped cloak of violet velvet, diamonds in her gray hair, and a jeweled collar about her throat. Her bodice was trimmed with jet and white tulle.

Princess Murat, who wore a diamond tiara and wonderful pearls, chatted during the evening with Mrs. Vanderbilt, who sat in the adjoining loge. The Princess was gowned in white satin, veiled with gold-spangled tulle of a dull, rose shade. A scarf of delicate old lace hung from her shoulders. A sketch of her gown is given at the left on page 25.

SOME OF THE DISTINGUISHED GUESTS

The most distinguished guests of the evening were the new President of the Republic and Madame Poincaré. With them in their loge were Mr. Paul Deschanel, the President of the Chambre des Députés, and Madame Deschanel. During the entr'actes President Poincaré and his guests strolled about the corridors with M. Gabriel Astruc. Madame Poincaré, who attracted much attention, wore light blue satin with pink roses, and Madame Deschanel wore white satin with gold lace.

Countess Tyszkiewicz wore, with the white and gold brocade gown sketched in the middle figure on page 25, a collar and tiara of pearls and diamonds. She held a little court of her own in the corridor just outside her box, for crowds of the smartest people stood waiting to speak to her.

Most of the corsages were cut very low. I noticed one which was open to the waist in the back in a broad U, and open to the waist in a narrower U in front. Apparently Providence alone held in place the few shreds of tulle and Chantilly which composed the bodice.

"THE MAD WEEK"

With Mlle. Vorska and M. Lapelletrie in the principal rôles, the Berlioz opera was very well received. At the close, the silken curtain

rose on the incomparable Pavlowa. In her Swan Dance she won thunderous applause. Pavlowa is supported this season by M. Nowikow, who reminds one somewhat of his predecessor, Mordkin.

As the Princess Kaminskoïa, in "La Se-maine Folle," Mlle. Ventura is fascinating large audiences at the Théâtre L'Athénée. In the first of the four acts she appears in a gorgeously embroidered Russian costume, while throughout the last three she wears the same frock—the perfect little Paquin creation sketched in the first figure on this page. It is of smoke-blue brocaded crêpe de Chine, with bands of black velvet on either side the U of the bodice, black velvet straps drawn through buckles at the front of the shaped girdle, and black buttons on the chemisette of white, tucked linen. White linen cuffs are turned back over the long sleeves. The skirt is abruptly draped in front and again in back. With this gown Mlle. Ventura wore blue silk stockings and coquettish black satin slippers. A charming little black hat trimmed with black paradise completed the costume. Mlle. Ventura abhors stays; indeed, I am told, she never wears them. On this occasion her lithe, sinuous figure was obviously uncorseted, which added not a little to her attractiveness, for the soft, clinging draperies revealed the lines of her figure to wonderful advantage.



On a dark blue taffeta turban a flaring loop of the taffeta is inadequately but smartly balanced by a small cluster of rosebuds

AT THE NAUGHTY CAPUCINES

The tiny Théâtre des Capucines was crowded to the doors with its usual smart audience a few nights ago when the management offered a complete change of program. Two naughty but amusing one-act plays with a *revue* made up the evening's entertainment. Mme. Kerville, well known as the sister of Gaby Deslys, appears at this theatre.

In one of the loges I saw a dark head wreathed with vivid green paradise. Fastened somewhere low in the back, the delicate plumes curved forward and upward on either side, so that the tips trembled just above the brow. The effect was exceedingly good.

It was here, too, that I saw another coiffure touched with powder. The hair was black and dressed with a circlet of brilliants clasped above the forehead on the right side. From this ornament rose a black aigrette. The base of the aigrette, and the hair for a palm's breadth above it, were dusted with powder.

In the foyer during the entr'acte I noted particularly a slender figure clad in the lemon-colored chiffon gown sketched in the middle of page 26. The blue chiffon basque was belted with blue velvet ribbon, which formed a flat bow high in front. The lemon chiffon skirt opened in front over a lace skirt, which was slit to show a yellow stocking and a blue satin slipper. The low-cut bodice was sleeveless save for a mere thread of lace crossing the shoulder. This fashionable wore about her neck a slender platinum chain, upon which swung a great emerald, and her glorious, Titian hair was banded with pearls. She also wore pearl earrings.

In one of the loges I noticed the very chic frock by Bob-Marie, which is sketched last on page 26. Dull brick-colored chiffon was hung over the palest of pink satin enriched by trimmings of chiffon embroidered with beads in a Bulgarian design. Malines lace formed the corsage, which was partially veiled with black tulle. Beaded buttons trimmed the front of the corsage and the short tablier of lace. Again I noticed the very low cut of the corsage.

The extremely large pearl earrings, without which no Parisienne appears in the daytime, are replaced at night by large pendant diamonds. Instead of entrusting these valuable gems to screw fastenings, the ears are sometimes safely pierced. Two stones are often worn—one just touching the lobe of the ear, the other swinging from it by a slender chain. Large stones only are smart. Those worn in earrings sometimes measure half an inch in diameter.

DAYTIME DÉCOLLETÉ BODICES

Daytime bodices also are cut very low in front, but instead of the V-shaped opening which has been so universally shown for the



A day-time bodice cut so low? Yes, and conspicuously worn at the smartest of French restaurants by one of the smartest of French actresses

last two seasons, the newest bodices are cut square at the neck or else shaped like a deep U. These waists may be worn over guimpes of tulle or batiste. Or sometimes, as in the waist in the second sketch on this page, without a yoke of any kind. Frills of white tulle which turn away from the square-cut neck form the only trimming of this tightly draped bodice, which was conspicuously worn in one of the smartest restaurants of Paris by one of the smartest actresses. Low over her dark hair, almost concealing her right eye, sat a small hat of black straw. The brim was dotted with tiny bows of old-blue velvet ribbon and small bouquets of roses, and a black aigrette soared high in the back. The bride of black velvet which crossed at the nape of the neck was drawn tightly under the chin where it held a curious, jeweled ornament. A slender chain



The independence of the waist-line is well illustrated in these costumes, worn by manikins at the Concours Hippique



Many of the small hats are picturesquely "tethered" by a bride which often fastens over one ear under a gay knot of flowers

of gold was loosely knotted about her throat, and the ends were weighted with huge diamonds which sparkled low on her breast. While waiting for her tea, mademoiselle opened her vanity box and powdered her face and rouged her lips in the most approved French fashion, indifferent to the curiosity displayed by a group of Englishwomen at a neighboring table.

A true Parisienne would be lost without her vanity box. While my motor was threading its way through a crowded street at an early hour a few days ago I caught a glimpse of a little *midinette* who was hurrying to her work, vanity box in hand. With infinite care she dusted her face with powder until it took on the desired creamy tint, after which she penciled her brows, reddened her lips, readjusted her hat, and pinned her veil—all in her little mirror, and very cleverly in spite of the jostling crowd. At the end of two blocks she had quite completed her toilet. Scarce less naive (or should I say, perhaps, sophisticated) are the mesdames and mesdemoiselles who go through the same pretty ceremony at theatre and restaurant.

"LIFE IN NEW YORK"

"*Vie à New York*" was the subject of a five-o'clock causerie recently given at the Théâtre Marigny by André de Fouquières. But Monsieur de Fouquières, fresh from his French tailor, a huge crimson carnation on his lapel, found "*André de Fouquières à New York*" a much more interesting subject, and one which pleased his friendly audience equally well. M. de Fouquières made quite a "hit" with the Parisians when he announced that he had been called up by telephone at half-past six the morning after his arrival in Paris on his return from America, and asked what he thought of the American woman.

It was at the de Fouquières causerie that I saw the hat sketched at the right of this page. It was of fine, black chip, and was set squarely on the head, its drooping brim rolled up in front and back to show a facing of white satin. A solitary ostrich feather formed the only trimming. Like many of the modish small hats this was held in place by a bride of black velvet with a tiny bouquet of flowers over the left ear.

Very smart also was a tiny turban of dark blue taffeta with a single, large flaring loop of taffeta on the left side. Low on the right side was a small nosegay of rosebuds. This turban is sketched at the left of this page.

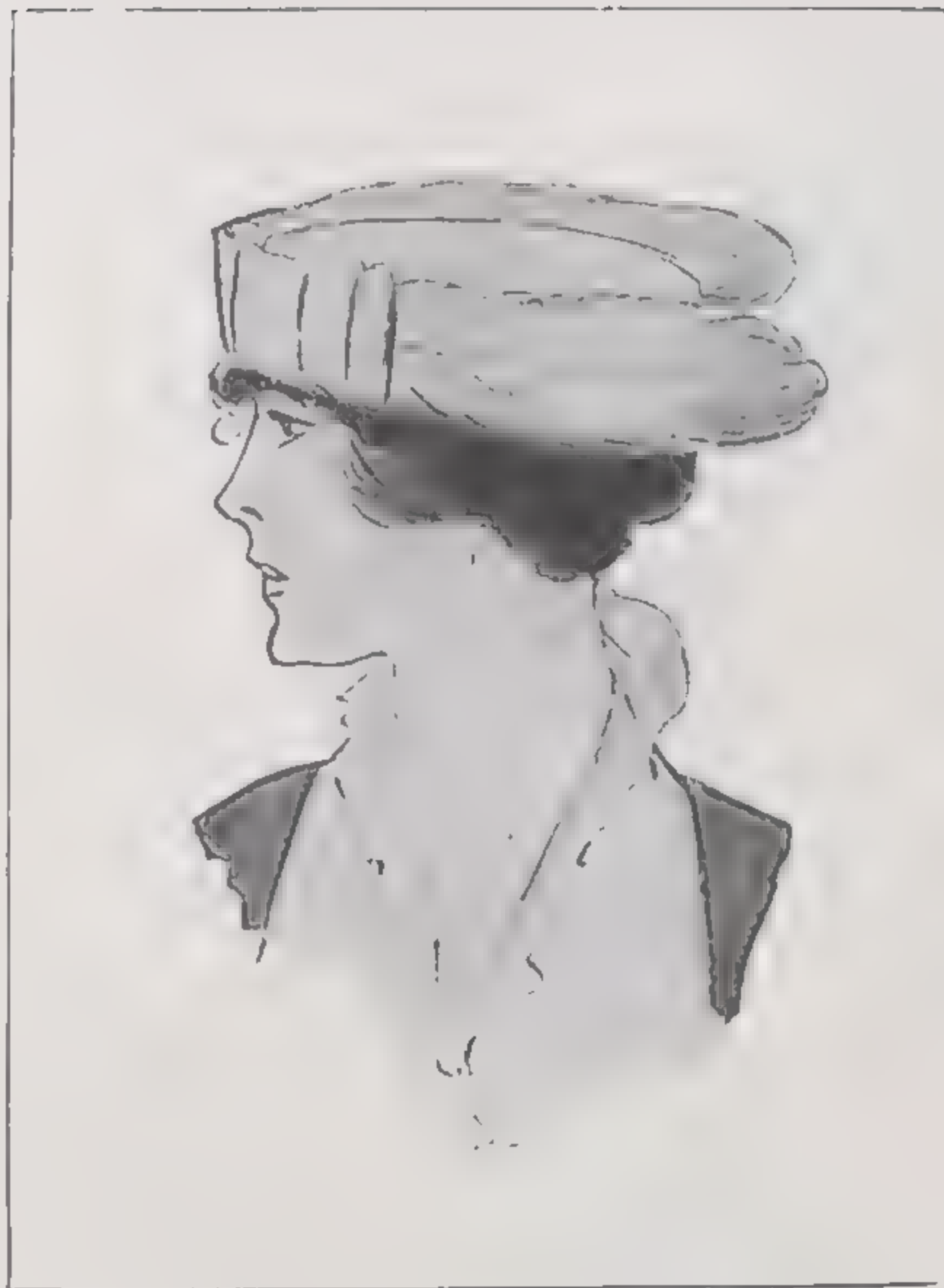
Another small hat of black straw which I noticed particularly is sketched on the left of page 28. Here tiny ostrich tips in dull red, ochre-yellow, and vivid green are posed artistically over the left ear. The frock worn with this hat was of white satin and lace, and the coat of black taffeta with green buttons.

Many well-known Americans are in Paris for the spring season, which promises to be one of the gayest. Count Ladislas Széchenyi and Countess Széchenyi, formerly Gladys Vanderbilt, have just arrived, and Mr. and Mrs. Otto Kahn are in town. At the Ritz the other night I saw the dark head of Gertie Millar and the familiar face of Edna May. At Henry's, a day or so ago, I noticed Mr. and Mrs. George Vanderbilt lunching with friends. Mrs. Vanderbilt was simply gowned in black, and she wore a small, black hat trimmed with ostrich feathers. The Vanderbilts have taken an apartment on the Avenue Monceau, expecting to stay here for some time.

Paris is seldom without royal visitors. The King and Queen of Belgium have been stopping at the Hotel Bristol. Next week will bring the King and Queen of Sweden, and there is a rumor that King Alphonso is expected late in May.

"DOWN WITH THE MOTOR!"

With the idea of restoring some of its old-time splendor to the most fashionable promenade in the Bois, the city authorities are making a determined effort to revive the use of horse-drawn vehicles. Accordingly no automobiles are allowed on the Avenue des Acacias between the hours of eleven and one—the smartest hours for riding, driving, or walking in the Bois. The authorities appropriately chose Horse Show week to begin the enforcement of this new rule, and they have had



An all-violet turban noticed among the galaxy of small hats worn during the fashionable promenade hour in the Bois

some measure of success, for many prancing, beribboned horses were driven up and down this shady avenue after they came from the Horse Show. The other day I saw the duchesse de Brissac with her prize pair of horses. She wore a tailored suit of deepest violet and a small hat of violet straw with two violet wings standing stiffly in the back.

WORN IN THE BOIS

Many women on the promenade were clad in covert cloth in any shade from fawn to the olive tint which is so popular just now. Every frock was topped by a small hat. The one sketched at the top of this page particularly appealed to me. It was of dull violet straw, sewed to a flat, oval shape, and was trimmed directly across the front with a flat, stiff bow of violet velvet ribbon. On each side was stiffly laid a grayish violet quill tipped with deep purple.

White topped boots have suddenly reappeared, and in the Bois this morning I saw not only these boots with white tops, but also white boots with the vamps only of patent leather. Still other boots were topped with pearl gray. Most conspicuous was a pair of boots in soft, varnished leather with tops of deep violet suède. Their wearer was clad in a frock of ratine, matching the boot tops in color, and the skirt was split in front to show several inches of violet hosiery. It is safe to say that violet culottes completed the color scheme. Very frequently of late I have noticed violet tops, both on boots and low shoes.

The last few days of the Horse Show brought out some extremely smart costumes. Particularly elegant was the severely simple frock of black satin, sketched at the right of the page. The only frivolous thing about it was the corsage of tulle, trimmed with wide tucks and narrow frills. A rose of deepest crimson was tucked in at the waist-line. With this frock was worn a very small hat with a very high frill of black tulle. E. G.

VOGUE POINTS

THE slashed skirts that come from Lucile are worn over scant but elaborate petticoats of net or lace. Such petticoats are trimmed with flat bands of hand-embroidered batiste, or with hand-embroidery worked upon the net itself. When the skirt of the dress is slashed in front the petticoat is slashed in the back, which prevents it from pulling about the ankles or tearing upon the high-heeled slippers. These petticoats are straight and unlined, but the effect when the skirt parts in walking is infinitely prettier and daintier than when only a silken stocking is visible.

As summer advances, and garden parties become imminent, the milliners begin to display larger hats. One attractive lingerie hat was

of white, Neapolitan straw covered with a plateau of net which was tied in at the bottom of the crown by a dark-toned, brocaded taffeta ribbon. The ends of the ribbon crossed in the front, and were laid flat upon the brim without ornament. Many of the hats are low-crowned and have drooping brims. Wreaths of tiny flowers encircle the crown, and tie in flat loops upon the brim in front.

Several of the new parasols, all of which have unusually long handles, are trimmed with bands of fine, hand-embroidered batiste. Pretty was one in pale blue silk with a batiste border and handle of blue enameled wood.

The chiffon scarfs worn with all evening gowns are bound at the sides with self-tone satin, and are weighted at the ends with bands of silver passementerie and embroidery.

Wide girdles of black velvet ribbon figure conspicuously upon many evening gowns of white satin charmeuse. The slippers worn with these gowns are of white satin with black satin heels, and they are frequently ornamented with small, flat bows of black tulle, which are held by rhinestone buckles.

The fitting rooms at Lucile's are supplied with mauve *poudre de riz*. It is intended particularly for the neck and arms, and is said by Lady Duff-Gordon to impart a wonderful brilliancy and whiteness to the skin. Lady Gordon uses it with marvelous effect upon the manikins who display her evening gowns.



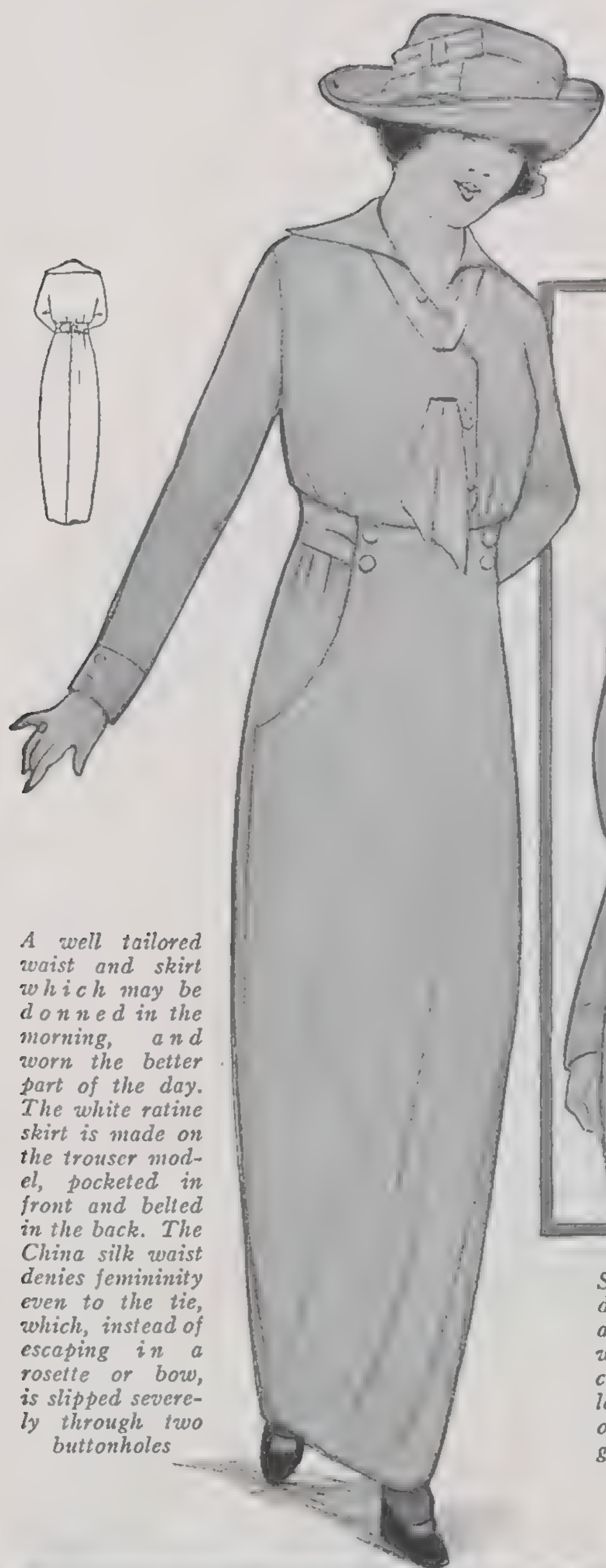
A chic member of the friendly audience who listened to M. de Fouquières discourse on "Life in New York"



At the Horse Show was seen this severely simple costume, frivolous only in its tulle corsage and tulle-frilled hat

THE PLAINER THE CUT THE SMARTER THE COSTUME, IS
THE SEASON'S CANON FOR COUNTRY DAY-TIME DRESS—
THE TAILOR-MADE WAIST AND ITS TRIM ACCESSORIES

MODELS FROM B. ALTMAN & COMPANY



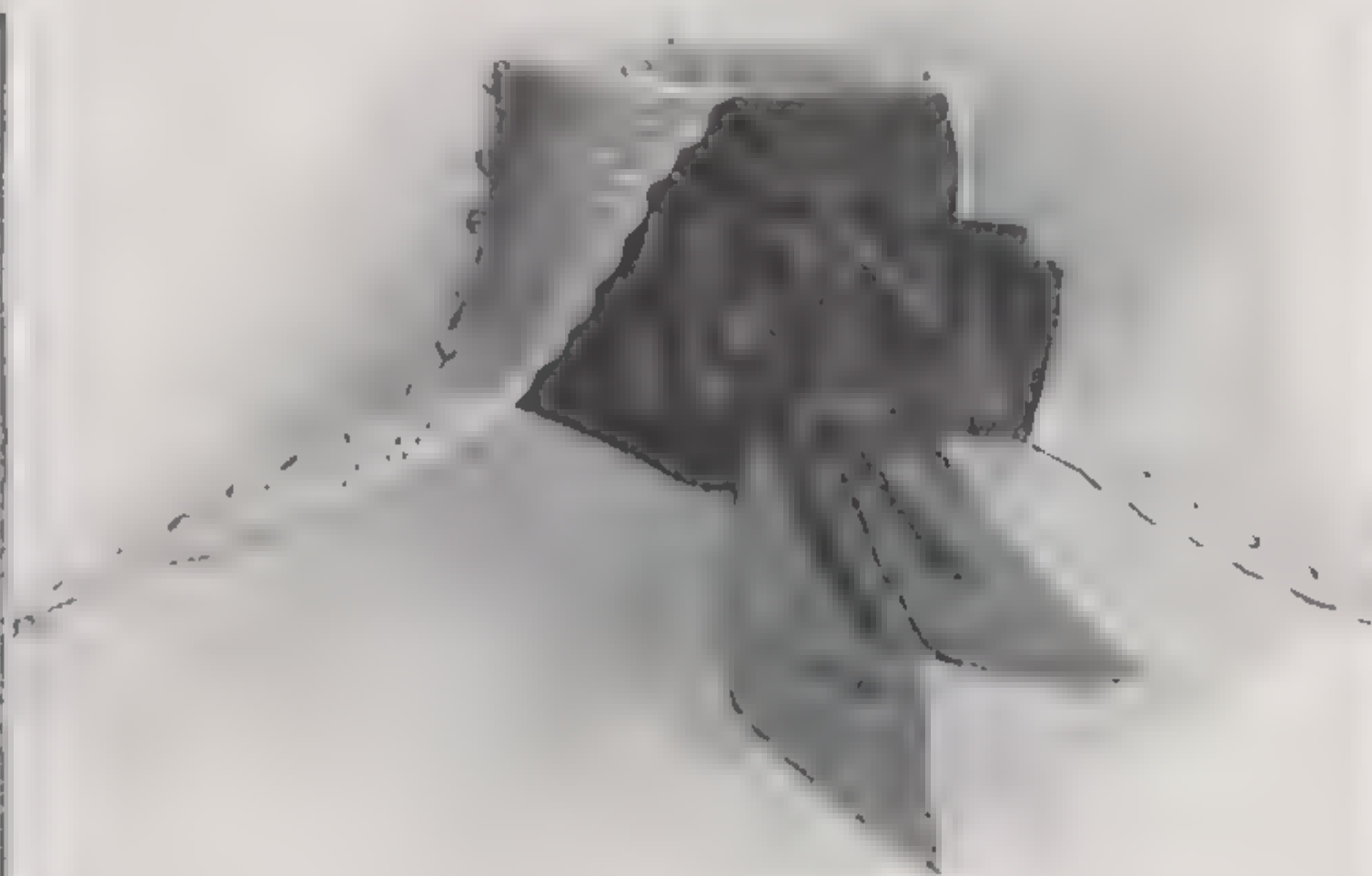
A well tailored waist and skirt which may be donned in the morning, and worn the better part of the day. The white ratine skirt is made on the trouser model, pocketed in front and belted in the back. The China silk waist denies femininity even to the tie, which, instead of escaping in a rosette or bow, is slipped severely through two buttonholes



She who plays tennis and yet does not care to have her neck and arms sunburnt will do well to choose a shirt of this conventional, high-collared, long-sleeved type. The hat is of Milan straw, banded with grosgrain ribbon, and set well forward to shade the eyes

This season the sports coat, an essential of the country wardrobe, has grown still shorter. This one of dark green ratine is cut with raglan sleeves, and is button-trimmed. The placing of the patch pocket, and the grouping of the buttons are quite unusual

A serviceable, white ribbed crêpe with its quota of smartness in the black buttons, round and square, and the picot-edged, black tie. The general utility hat of black Milan straw with a black grosgrain cockade is a comfortable size to wear motoring



The turnover, somewhat neglected of late, is here elongated into deep points to decorate a stock of black moire taffeta

A plain, black taffeta stock, embroidered on the tabs in bright wools, has a turnover of embroidered linen and Irish lace

Slip this crystal-buttoned, embroidered linen chemisette over a plain waist, and a smart air is immediately given the tailored coat



THE SEMI-TAILORED TYPE OF SUIT IS GENERALLY A HAPPY CHOICE, FOR ITS USES ARE MANY AND THE AMOUNT OF FORMALITY WITH WHICH IT MAY BE INVESTED CAN BE REGULATED BY THE SORT OF BLOUSE WORN WITH IT

FROM BONWIT TELLER & COMPANY



An excellent example of the adaptable semi-tailored suit, here made of dark blue French serge. The skirt is inconspicuously draped; it is the coat that possesses elaboration in its vest and cuffs of white moire braided and embroidered in Chinese blue, and in the girdle and buckled bow of black satin. The accompanying all-black hat is of Milan straw sparsely trimmed, as is now proper, with a paradise feather and a smart moire bow



An in-between lingerie waist that may be worn for informal occasions, yet is more a dress waist than the crêpe de Chine style below. The waist is linked to the suit by the blue floss embroidery alternating with lace insertions on the French batiste ground. Dresden buttons close the opening



The plain waist, here of white crêpe de Chine piped with French blue crêpe de Chine and crystal-buttoned, has certain hours to serve as the third part of the tailored suit. With this waist is worn, not the plumed hat, but the simpler one of green straw, lined around the edge with white. An American beauty rose is placed directly in front, and from it radiate leaves of woolen embroidery



On a par of formality with the lingerie waist shown above is this one of white net, the lower part of which is formed of alternating squares of darned lace and embroidery. Charming are the net-ruffled neck and sleeves, and the adjustment of the French-blue ribbons beneath the net, from under which they are drawn out through buttonholes. The pendant buttons are of crystal



A SIMULTANEOUS use of black and white lace never presents the sharp contrast noticeable in less filmy materials. What contrast exists in the cream Breton and black lace on the skirt of this Dumay model is greatly softened by the white charmeuse foundation. The thin white chiffon used on the bodice, and the faded rose garlands are in accord with the general scheme of daintiness.

CALLOT has insinuated a wonderful feeling of contrast into this gown, all-white though it is. Double flounces of Lierre lace are practically tied close to the figure by a crossed drape of white moire, and a high girdle of the same watered material secures the folds of lace and tulle which form the bodice. High is the neck in back, but in front it drops low in the accepted décolleté opening.

PALE salmon brocaded marquisette is the diaphanous material from which Paquin has elected to make this model. Contrast is supplied in the old-blue girdle and the apology for a lace train that fills in the high slash in the draped skirt. The little train is most ably seconded by a long marquisette panel which hangs from the shoulders in back, and is tacked but lightly to the waist.



IN THESE GOSSAMER GOWNS FOR SUMMER EVENINGS THREE FRENCH DESIGNERS HAVE EVINced HOW GENTLE CONTRASTS MAY BE OBTAINED WITH ALL-WHITE, DIFFERENT LACES, OR FADED COLORINGS

MODELS SHOWN BY GIDDING & COMPANY

MANNERS and MANNER of the DÉBUTANTE

"MANNERS are not what they used to be," said the old lady to Punch.

"They never were," said he.

Each generation is apt to think that the youth of the day has a surplus of the worst vices, the worst manners, and the worst morals of any generation of any time. To-day, when every tradition in the world is being challenged and criticised, it is not astonishing that the well-mannered are attacking those who do not behave as they do. It is probable that the manners of the young will always differ from those of the old, and between the two there will ever be a wide difference of opinion concerning what is proper. It is a far cry from the quadrille to the turkey trot, and from the stately bow to "Hello." One must remember, however, that manners are not made in a day. They are straws on the great stream of morality, indicating the trend of the current.

A witty Englishman once said that if Caesar had really seen, he would never have come and conquered; and so it is with youth. It lightly undertakes to grapple with the problems of the world because it does not see them.

Lightly does the débutante enter the world of society, where success is spelt m-a-n-n-e-r-s. It is the mother, rather than the daughter, who realizes that the girl's training, or lack of it, is to have its severest test in her first season out, and that her social reputation will be due to what she, the mother, has inculcated. No essay on manners and manner will be heeded by the débutante, and therefore we preach this sermon to the mother. It falls to her, who has the vision, to train her daughter so that she will have the manners of the past and of the future as well as of the present; for we are going through a period of transition and reconstruction in social and moral life, and the manners of one season will not do for the next.

NO ONE LOVES A HOYDEN

Even a superficial glance at society shows that the first endeavor on a mother's part should be to guide her daughter into ways of gentleness. No one loves a hoyden. Winsomeness is an amazingly successful asset. Even men, who are the alleged arbiters of the débutante's career, vastly prefer the girl with soft manners to the one who aspires to be a noisy comrade. While no one would wish to depress the natural exuberance of youth, and while it

Not What She Does So Much as How She Does It, Not Her Own Good Time So Much as That of Others Must Be the Chief Concern of the Successful Débutante

[Second paper of Vogue's series of articles on good manners and good form according to the present-day standards of society.]

is normal for healthy young things to like a noise, yet the young girl must be advised never to talk or laugh loudly, or call her greetings across a room; also not to giggle too much. All this would one time have been quite superfluous advice, but now it demands a first place in the category of good manners. It seems to be part of a young girl's social creed that the more noise she makes the better time she is having, and that the public judges her success by listening to her. Sometimes this noisy manner comes from nervousness, which may be allayed by a tactful mother. No girl is a belle by effort, and few qualities help her so much as unconsciousness of social favor.

It is difficult to impress this creed upon the young. Their argument is that one is laughed at for being demure. A girl naturally sees only that small circle of society in which she moves, but the mother sees all around it. She knows it is hard for a girl to outlive a bad impression made during her first year in society, and that although her immediate circle may not care what she has done or said, those who will be important factors in her social life a few years hence are probably disapproving censors.

When she enters the dressing-room at a party she should greet even her intimates quietly, and not rush excitedly about the room discussing private affairs so that all may hear, and acting as though she were meeting a crisis; she should not talk to men as though she were afraid of losing them forever; and when she dances, there is no need to draw attention by overdoing the already conspicuous steps.

When she is at the theatre she should act most quietly, remembering that she is one of a class that has attracted much unpleasant comment by behaving very badly indeed at the play. She may feel herself superior to the criticisms of strangers, but this only heightens her imprudence, as she is lowering the stand-

ard of her class. When she leaves the theatre it is unnecessary for her to repeat the tunes she has just heard—a trick débutantes have caught from the gallery.

A mother has left much of her duty undone if she has failed to train her daughter

to a respectful and stringent observance of public opinion. The tendency in smart society to form small cliques has had the effect of making the members of such cliques regard any comment from outside as worthless. Youth is arrogant, and takes unto itself airs of sovereignty; society has a way of separating itself into sets and obeying only the code of that set; both of these tendencies are responsible for much of the bitter criticism upon society in general, and upon youth in particular.

THE OLDER SET

Another important factor in a young girl's success in the social world is her manner toward older people. The mother will find it an arduous task to instill this basic principle of good manners into her daughter's mind. Few things so irritate a young girl in the flush of freedom as insistence upon deference and cordiality to those in whom she has no interest. She considers tiresome every person who can not romp with her. And yet, of such are the men and women who hold her long future in their hands—especially the women.

Not only to the older woman, but likewise to the older men must a débutante be charming. Even if she looks at it only from the point of view of vanity, she may be assured that no member of the male species is so flattered by her attention as the one who is a decade or more older than she is. She will not always be a débutante, and these men will remain her friends as she grows older. They can guide her to a far safer and serenely social position than can the heedless youth with whom she dances.

THAT RARE VIRTUE—PROMPTNESS

Promptness is universally lacking in youth; so here again the mother must substitute her own virtue. The débutante usually thinks that the rush of life will excuse her tardiness in answering invitations and at parties, but it is harder than she would believe to grant forgiveness for such lateness, especially at luncheons and dinners, where even five or ten minutes is of vital importance to the hostess, the cook,

(Continued on page 136)





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Mr. Louis E. Stoddard, now playing on the Whites at Lakewood, is a possible candidate for the American team

Mr. Rodolphe L. Agassiz of Boston, another candidate, is a polo player of national reputation



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Mr. Henry Lloyd Herbert, whose home is at Lakewood, is the chairman of the American Polo Association

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Mr. Devereux Milburn is one of the players who will retain his place as a regular on the American team



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Mr. Charles Cary Rumsey, who has been doing some splendid riding and hitting during the practise matches at Lakewood



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Mr. Lawrence Waterbury, one of the 1911 American Four, will defend the trophy at Meadow Brook on June 10th

CANDIDATES PRACTISING ON MR. GEORGE GOULD'S LAKEWOOD ESTATE TO QUALIFY FOR THE AMERICAN POLO TEAM THAT WILL DEFEND THE INTERNATIONAL CUP WE WON FROM THE BRITISH IN 1909

Messrs. J. S. Phipps and H. C. Phipps are two possible defenders of the cup



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The Rt. Hon. A. J. Balfour, former Prime Minister of England, spent much of his winter holiday on the courts of Cannes and Monte Carlo



From left to right are Lady Ingestre, the comte de Talleyrand, Mrs. William B. Leeds, and Lady Sarah Wilson, photographed at Monte Carlo



Lord Northcliffe playing on the Nice links. He has offered \$50,000 to any aviator crossing the Atlantic Ocean between England and America



Mr. Lloyd George at Nice before returning to England, where the Marconi inquiry gave him much publicity



The reigning Grand Duke of Mecklenburg-Schwerin, son of the Grand Duchess Anastasia, and brother of the German Crown Princess

The Princess Rospigliosi and a friend with Lord Charles Montagu, son of the Duchess of Devonshire, enjoying a morning walk



M. Paul Hellen, the artist, with the four Misses Neret, strolling on the Avenue Bois de Boulogne a few days after his return from America

THE BEAUTIES AND PLEASURES OF THE CÔTE D'AZUR WELCOME LEADERS OF SOCIETY AND
POLITICS—PARIS SEES THE RETURN FROM AMERICA OF ONE OF HER FAMOUS ARTISTS

A S S E E N B Y H I M

NOW that we are settled for the next four years in our social régime at Washington, it is quite time to look seriously into the situation. Let me begin with New York, that I may have a standard of comparison. New York has advanced much in the last ten years; has become broader in its views as well as in its avenues; higher in its buildings and its ideals. But however great the improvement, we still recognize in New York much of the old, village spirit, which prompted us to declare a "Four Hundred" in society, to have a "Society Leader," to keep Fifth Avenue in semi-obscurity after dark, and to fix the social status of a man by the number of the house in which he resided.

A COURT AT WASHINGTON?

Washington, on the other hand, which has for many years been drawing social sustenance from the capitals of Europe, has been moving slowly away from provincialism. It has more than a soupçon of Paris, a tang of London, and a dash of Vienna. During the last few administrations, innovation after innovation had been made in the ceremonies of the White House, in usages and in etiquette, until the régime, as far as externals went, recalled the days of the First Consul and the reign of the first Emperor of the French. Society gladly took the cue, and there arose a hope that in time there would be at the national capital a court of gentlemen with gold sticks, Lord Chamberlains to pass upon presentations, and ladies-in-waiting to encourage levees at which might be revived the gracious custom of the kissing of hands.

So dreamed those to whom the former lack of ceremony had been irksome. Truly there had been too little ceremony at the White House, and its receptions were the laughing-stock of foreigners. For a short time it almost seemed as though their dream might be coming true. Then, a few short months since, came the revolution. But, before discussing that, let us consider how the gradual approach to formality came about.

IN THE DAYS OF ROOSEVELT

The first definite changes took place during the first administration of Mr. Roosevelt after the Spanish War. Then sufficient pomp and ceremony were established to maintain the dignity of a nation which had become a great power. Before that time England and Russia and Germany had been content to send us ambassadors of the second class. In the foreign office Washington was rated as a place of retreat rather than one in the line of promotion, and more than one representative of a foreign nation was allowed to maintain a domestic establishment which would not have been tolerated in a fifth-rate European post, or even in a city of the orient. Anything was good enough for America. Abroad, our own ambassadors and ministers lived above shops in shabby apartments, and in hotels and boarding-houses in cheap localities. Even now the slim salary of ambassadors has not been increased, and Congress has refused to appropriate funds to allow them residences in which they can entertain properly. Hence London will probably never see a revival of the glories of Dorchester House; they closed with the pageant of a State funeral, a service in the Abbey, and a last progress, like that of a royalty, through the streets and avenues of the principal metropolis of the world.



Several Republican Régimes in the White House Have Given Countenance to a Certain Courtly Ceremonial Which, at the First Touch of Democracy, Falls Foolishly to Pieces Like a House of Cards

OUR MILLIONAIRE LORDS OF THE REALM

During the Taft régime the White House unconsciously progressed toward the status of an Imperial residence. An invitation to the "executive mansion" became a command, and it had a special social significance. An accident gave to the President the perpetual escort of an officer in full regimentals. During this administration one American ambassador adopted a military uniform, and the military note is always the prelude to Imperialism. Why not? say some. We are, they add, a mighty nation, and we have been governed by uncrowned kings of finance who, in their own homes, maintain a certain degree of state. Our millionaire families are christened by many writers on social topics as "the reigning houses," and step by step they have been assuming the traditions, the prerogatives, the divinity "which hedges," and all the pomp and ceremony of lords. We did not know how far we had gone in this direction until the last Presidential election, when the entire monarchical fabric fell foolishly to pieces like a house of cards.

Washington has gone back to democracy. The White House is the home of a simple, democratic family, in whom the dignity of the office will be preserved without ostentation, but with graciousness.

THE REVERSION TO SPECIES

In fact, in looking at the question closely, one can see that at the moment we are going through a revolution which is tending rapidly toward simplicity. We may exaggerate it a bit at first, but when we settle down—if we ever do—matters will adjust themselves. This revolution, started in America, seems to be sweeping the world. Kings and queens are chafing at the restraints of royalty. King George and Queen Mary, conservative though they may be, are keeping well abreast of the times. They went to Parliament in twentieth-century state, with motors following them in the procession, and the bands playing ragtime. The new ambassador to England from Germany, one of the richest diplomats who has ever been sent to

London, and the head of an ancient and noble house, gave a dinner in March in honor of the King and Queen. This, the initial function of the Kaiser's representative, given by a man who is known as one of the most notable hosts in Europe, was a study in magnificent simplicity. How different was the menu from that of the long, heavy banquets given by our parents! It was a distinct change even from King Edward's days. The flowers were arranged with studied carelessness, but with wonderful artistic effect. Caviare began the dinner, a Russian soup followed; then fish, an entrée, a roast with vegetables, a salad with truffled, cold fowl, and pâté de Strasburg, ices, fruits, and dessert. One of the vegetables was baked bananas! The banana is much *à la mode* in London, for, while English people took to our tomatoes only with reluctance, they have eagerly adopted our baked bananas, which are as homely and as insular as fried apples and candied sweet potatoes. By way of naive simplicity, Lady Angela Forbes, the sister of the Duchess of Sutherland, recently gave a ball, at which she had set up an oyster bar, with oyster openers and bottled beer. All enjoyed the novelty of the thing and declared themselves delighted.

And yet, in spite of all that may be said against

it, a democratic social régime is certainly enjoyable. Europe is enjoying it; America is enjoying it. New York never had a better time than it did this winter—at least so say the young people, who have romped like children. We have opened our houses to interesting people, quite regardless of their previous caste and condition, and we have danced pell-mell at cabarets on Broadway and Seventh Avenue. One of the most aristocratic of our young Knickerbocker matrons, whose name is associated with the social and civic history of New York, gave a large dance at one of the cabaret cafés in the middle of Lent. Shades of the ancient Patrooms! Where are now the assemblies and the great crush affairs at Delmonico's with double cotillion leaders? Two of the old Delmonico restaurants have gone, and there are no private residences in the once sacred neighborhood of Madison Square.

STEMMING THE TIDE

Many there are, of course, who oppose the rising tide of democracy. Lately, in speaking to a woman of the first fashion, I heard her defense of a more exclusive and formal régime. She shrugged her shoulders at the present lack of formality at the White House—the ladies there were not sufficiently conventional.

"It is not that they are unconventional, in the common acceptance of the term," she explained, "but that they do not care enough for social amenities, functions, and ceremonials—for the sort of life which pleased Mrs. Longworth, for instance. They are a bit too serious-minded, and that really is a fault, you know. The White House will be filled with guests who have missions."

I called her attention to the trend of society in New York and other cities toward settlement work, the organization of societies for the improvement of the conditions of the poor, the study of political conditions, and the agitation for suffrage. But to all this she only shook her head, and answered me that none of these new movements are essentially incompatible with dignity, formality, and graciousness. "Only," she added, "the minds of our new women are outgrowing their clothing of good manners."

From
INADVISABLE MARRIAGE
to
ADVISABLE DIVORCE

STATISTICS disclosing a large number of broken marriages have been persistently forced upon public attention during the last decade, and as a result there is, from time to time, a more or less effective agitation in favor of what is popularly known as "uniform divorce laws." So general has become the demand for more legislative restraint on divorces, that an international association has recently been organized for the purpose of formulating some solution of the problem. Uniformity in regard to such measures as affect the legal status of the child would be of undoubted benefit, but the belief that the solution of this particular social problem lies in the imposition of laws is only another example of misplaced faith in statutory potency which possesses us as a people. The only cure in this case would seem to be prevention of the marriages which, because they are inadvisedly made, make subsequent divorce advisable.

TO prevent such marriages the whole social viewpoint must be changed, for it must be remembered that social conditions spring from the point of view inherent in the individuals who make up a nation, and that they are not entirely amenable to coercive laws. No amount of legislation, rigorous or lenient, can abate the divorce evil while the national attitude remains what it is. Although our priests, lawmakers, and ministers alike deplore American laxity in regard to the contract of marriage, public opinion in general is tolerant of divorce. This tolerance is attributed by some students of social conditions to the sentiment of rampant individualism which prevails. Perhaps, too, we are as a people overly romantic; certainly we believe that the romantic impulse should be the dominant motive in all mar-

riages, and that more material matters should be given scant consideration. The result of this sentiment is that a sort of ecstasy, in which "being happy" becomes the dearest ambition, seems the only proper pre-nuptial state of mind.

TO live happily ever after in the manner duly appointed by the fairies, is indeed the natural and laudable expectation of every one; but it may not be forgotten that even in the story-books it was only the good fairies who were happy, and that a no less analytical person than Olive Schreiner has said that "Happiness is a great love and much serving." Perhaps it will some day be general knowledge that the marriages which are made in Heaven are those which are based upon the mutual charms of temperaments well-controlled, reasonableness of will, and tolerance toward small faults, and not upon the emotionalism of courtship. When this sane conception of the marriage relation—that of mutual service—comes into its own, the courts will be relieved of the wranglings of disappointed couples.

THE social permanency of marriage is of vital importance to women, not only for their own safety, but preeminently for the safety of their children, and it is well that they should throw their individual, as well as their associated influence, into intelligently conducted efforts to remove the underlying causes which would seem to make marriage in this country dangerously near that state of uncertainty called intermittent. Mr. R. Fulton Cutting has written a most thoughtful article on this subject which prescribes as a preventive of divorce the instruction of young men and young women in regard to the ethics and the obligations of marriage.



As odd yet withal as modest a bonnet as was seen at the track—a poke shape with sides rolled back like a parchment, osprey curling softly across the crown, and aigrettes standing stiffly at the side. The hair is fringed—not unbecomingly

ON THE OPENING DAY OF THE LONGCHAMP RACES FORTH
TROOPED A HOST OF MANIKINS, EACH IN THE MOST SUCCESSFUL
OUTDOOR ATTIRE HER HOUSE COULD PRODUCE,
AND EACH A CYNOSURE FOR A THOUSAND CURIOUS EYES

Down the boardwalk flanking the pesage strode a mannishly attired manikin, clad in a long, swallow-tailed coat, largely and loosely vested in white, and wearing stole and muff to guard against the chill and drizzle of the day

Was it Callot Socurs who sent to the races a manikin thus oddly suited? The silhouette, one of the most eccentric of the season, is sufficiently like that of some of their most recent models to give color to the supposition



One of Paquin's imposing, long-coated, panniered tailleurs with a waistcoat grown out of all proportions

The jacket cut high, and the skirt draped up in front, give the modish silhouette

After the manner of Paquin was a coat with a vest quite masculine, and a draped skirt

The Eton jacket as a separate, contrasting garment is an adventure in dress-making, yet smart withal



A handsome marble floor and tapestried wall-coverings have been added to what was probably the ancient refectory, but the heavy, time-worn rafters have been left

REALIZING THAT A BEAUTIFUL HOME AND
A BEAUTIFUL GARDEN CAN SCARCE BE
BUILT IN ONE SHORT LIFETIME, MAC-
MONNIES HAS TAKEN THE BEAUTY MADE
READY TO HIS HAND BY MONKS OF OLD
AND RETOUCHE IT TO HIS OWN DESIRE



The quaint, rambling house, banked with roses, and overrun with vines, is shadowed by tall poplars and Japanese maples which catch the sunshine on their yellow leaves



The big, open fireplace gives an air of livableness, and the few pieces of rich furniture announce the artistic personality of him who dwells here

The CLOISTERED HEARTH of a SCULPTOR

WHERE the great ones live, among what familiar things they move and have their being, is a source of unending interest to the not-great. Ordinarily it is difficult to think of artists as inhabiting the world at all—they seem a race apart, dwelling alone on their own Parnassus, and there creating, by some unknown force, the works which are the glory of the age.

Like many another American artist, Frederick MacMonnies has chosen France for his home, not only because there is much in the atmosphere of the land which appeals to the artistic temperament, but because an artist, however famous, does not usually amass the fortune necessary to maintain an estate in America in the lavish national manner. Mr. MacMonnies's house, a charming old place two short hours from Paris, is situated half-way between the small towns of Vernon and Giverny, in one of the most picturesque sections of France.

BY CHANCE A SCULPTOR

The man who is now at work modeling the statues for the exterior of the new Public Library in New York, was, at the precocious age of three, molding wondrous birds and beasts from malleable bread and wax. Notwithstanding the pronounced gift which showed itself almost from the time he could walk, it was decided only by chance that Frederick MacMonnies should become a sculptor. For several years he studied with St. Gaudens, to whose studio he came as an apprentice at the age of sixteen. Afterward, at the age of twenty-one, not fully determined whether to devote himself to sculpture or to painting, he went to Paris with letters of introduction to the most famous painters and sculptors of the day. It happened that the painters to whom he had letters were away from town, so that he turned to the sculptors. They were so interested in his work that he was practically forced into their branch of art.

This was some twenty-odd years ago, and although he is one of the greatest of living sculptors, Mr. MacMonnies has never lost his love of color. Ever and again he reverts to painting as a diversion and a recreation. In fact, his fame as a painter, particularly as a portrait painter, is second only to his fame as a sculptor. Sculpture, he says, is one of the most exacting of the arts, for a thought once petrified in stone can never be altered or smoothed over, but stands as an imperishable representative of the mind of which it is a product. So great a sense of responsibility does this involve that upon the completion of one of his pieces of statuary Mr. MacMonnies is quite unfit to begin another immediately, and usually leaves his home for a short period of travel.

A GREAT WORKSHOP

Just across the garden from the house at Giverny stands the studio, a great workshop, in which Mr. MacMonnies is usually hard at work. As in the case of the majority of great men, such a vast amount of work lies always before him that he can scarcely calculate the time necessary for its completion. He says that he is daily haunted by ghostly visions of committees who politely but firmly suggest that he hurry his inspiration a bit. It would seem that such committees are prone to consider sculpture as a commodity which is to be nibbled turned out by the dozen pieces.

Most of the MacMonnies statuary has been executed in the Giverny studio—pieces too numerous to be named. They include a wonderful variety of subjects—portrait statues and busts, classic heroes and goddesses, groups of horses and huge fountains. One of the best-known of his statues is the "Diana," which brought him mention at the Salon of 1889. Soon after this he executed the three figures of angels which are now in the Church of Saint Paul in New York. It was about this time that he contributed the bust of Nathan Hale to the City Hall Park of New York.

As the first American to be so honored, Mr. MacMonnies was given a "second medal," in the Salon of 1891, on the production of the

Two Short Hours from Paris, in a One-Time Monastery Surrounded by a Beautiful Garden, Wisely Left Much as the Monks Had Made It, Dwells the Artist, Frederick MacMonnies

B y L A U R A H U B B A R D



The quiet and sunshine of the terraced garden mark it as the haunt for an artist

James S. T. Stranahan portrait bust, made for the city of Brooklyn. His advance to the front rank of success as a sculptor was marked by the fact that he was chosen to execute the Columbian Fountain for the World's Fair at Chicago.

Others of the most noted of the MacMonnies masterpieces are the "Shakespeare," in the Congressional Library at Washington, D. C.; the "Bacchante," which was rejected by the Boston Public Library and is now in the Metropolitan Museum in New York; the "Daphne" in the garden of the Luxembourg Museum in Paris; the "Winged Victory" at the United States Military Academy at Annapolis, and the bust of Colonel Roosevelt. There is scarcely a city of prominence in America which does not possess at least one of the works of this most prolific artist.

AN ALTERNATION OF SUNSHINE AND SHADE

The MacMonnies house is a simple, rambling affair, closely shadowed by willows, poplars, and Japanese maples, which catch and reflect the sunshine. The place was originally a monastery, and much of the charm of the grounds is due to the work of the monks, who laid them out in arborescent walks thickly banked with vines and roses. One beautiful feature is the thick massing of poplars for a distance of one hundred yards along a terrace walk, with a vista of the open garden at either end. This arrangement is wonderfully well adapted to a small place, as it gives a pleasing alternation of sunshine and shade, and the long perspective accentuates the impression of space.

A MODERNIZED REFECTORY

The house itself has been left much as it was in the early days. There is a narrow entrance hallway with doors opening out on either side. At the end of the hall a few steps descend into a large music-room, which was probably the refectory of the monastery. Although it still retains much of the old-time atmosphere, this room has been entirely renovated. A handsome marble floor has been laid, and the rough plaster of the walls has been concealed beneath fine tapestries, but the ceiling with its heavy, time-worn rafters has been left intact. At one end is a large fireplace of

mellow, white stone, and two pianos and a larpichord announce the purpose of the room. Rare pieces of richly inlaid furniture, placed here and there, give an artistic personality. From the long windows of this room one may look out over the terraced garden and the orchard, and catch the murmur of the little river Epte, which flows through the wooded meadow-land at the foot of the hill.

AN AMERICAN GARDEN IN FRANCE

The garden is Mrs. MacMonnies's own domain, and it is a tribute to her genius as a gardener. It is, however, directly opposed to the time-honored sentiment of the French gardener. The flowers are massed in patches of gorgeous coloring, so that they present a most carelessly harmonious effect. This system of gardening has been established at the cost of many an hour of argument with the self-willed gardeners, who, truly French, can see no beauty in any arrangement other than that of the conventional Versailles type—symmetrical beds of stiff flowers and brilliant rows of geraniums and orange trees. The effort of persuading the gardeners has been rewarded by the most impartial profusion and seeming confusion of flowers of all varieties. One day when the writer was visiting the MacMonnies house, the proud creator of all this gorgeous beauty, pointing to a great patch of larkspur which bloomed unabashed in magenta splendor, when, in accordance with French rules, it should have been golden yellow, said laughingly, "What would Mr. Monet say to this?" Mr. Claude Monet, it seems, is an authority on gardens and gardening, and his house, a low, rustic cottage, is just around the corner from Mr. MacMonnies's place. It is fairly embowered in roses, and is the show-place of the neighborhood. Sixteen gardeners are employed to carry out the horticultural theories of this great painter of the impressionistic school of France, who revels as much in the harmonizing of colors in his garden as upon his canvases.

This small locality along the Epte is a wonderful haunt for artists. Here it is that Frieseke comes every summer to sketch and paint, and here, as well, come many young artists, attracted not only by the beauty of the place, but by the presence of their leaders.

"A CLEAR FIRE, A CLEAN HEARTH," AND ALL THE HOMELY APPURTENANCES THEREUNTO THAT ON CHILL SUMMER DAYS MAKE FOR FIRESIDE HAPPINESS



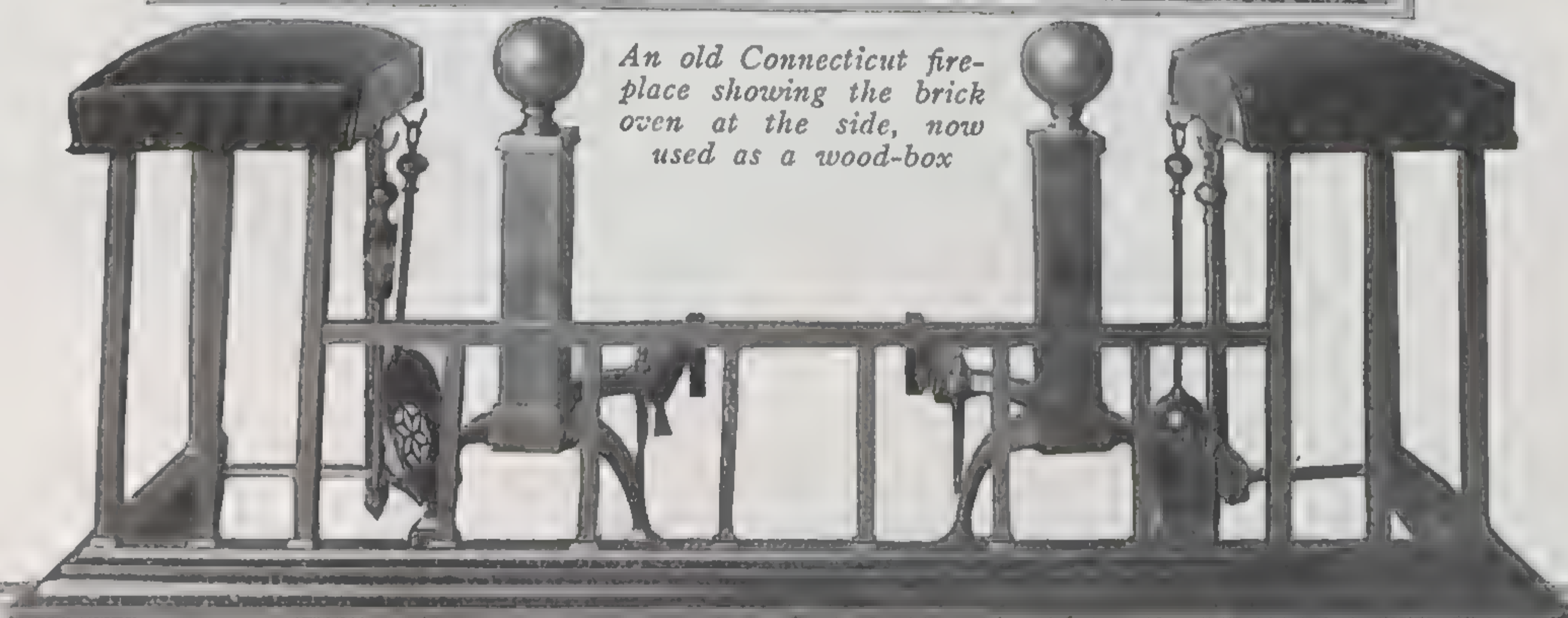
Into the shield shape of this Sheraton mahogany fire-screen silk is gathered. Height, 58 inches; the price, \$25



An old Connecticut fireplace showing the brick oven at the side, now used as a wood-box



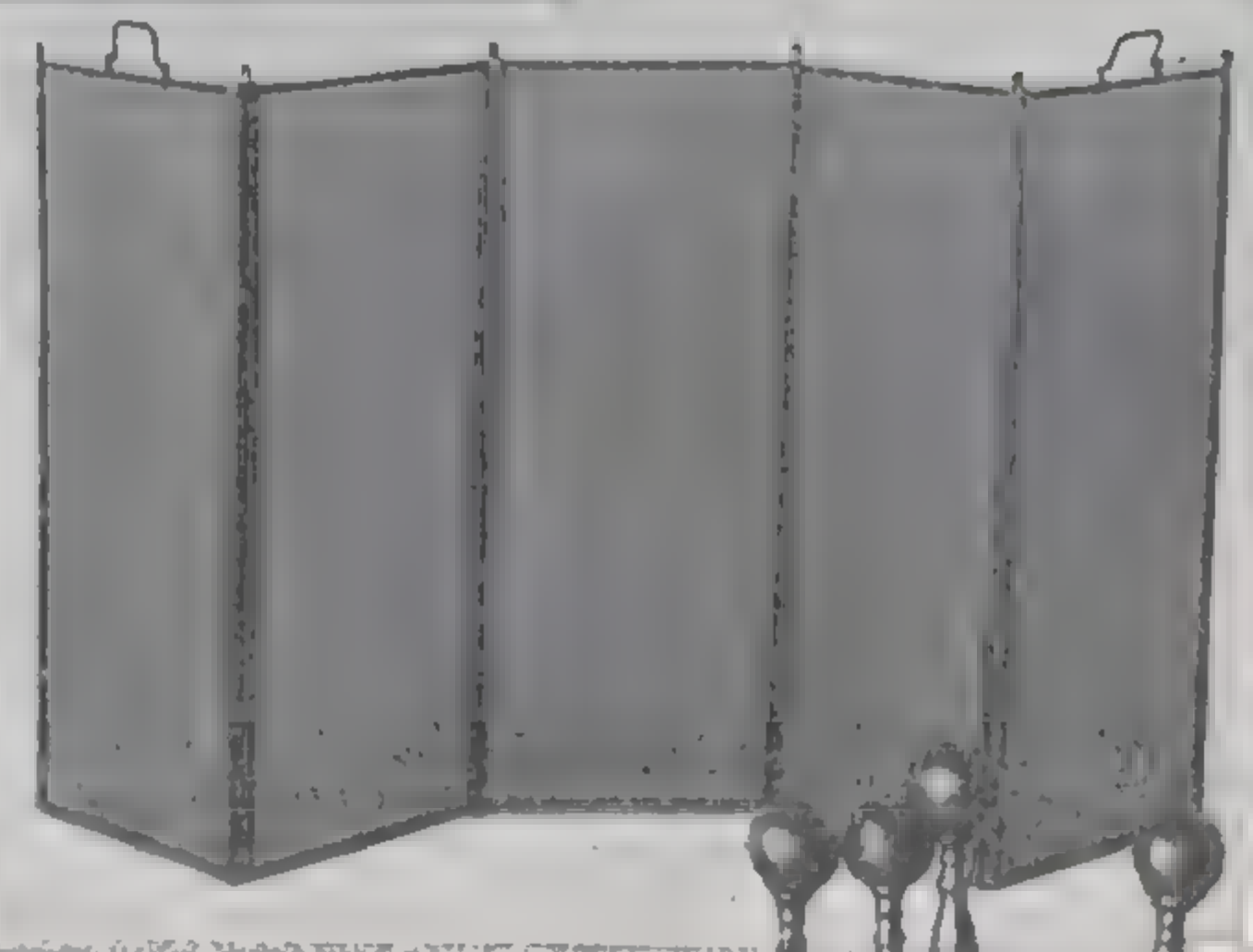
Octagonal is this Chipendale fire-screen, which, standing on its mahogany base, is 58 inches high. Price, \$25



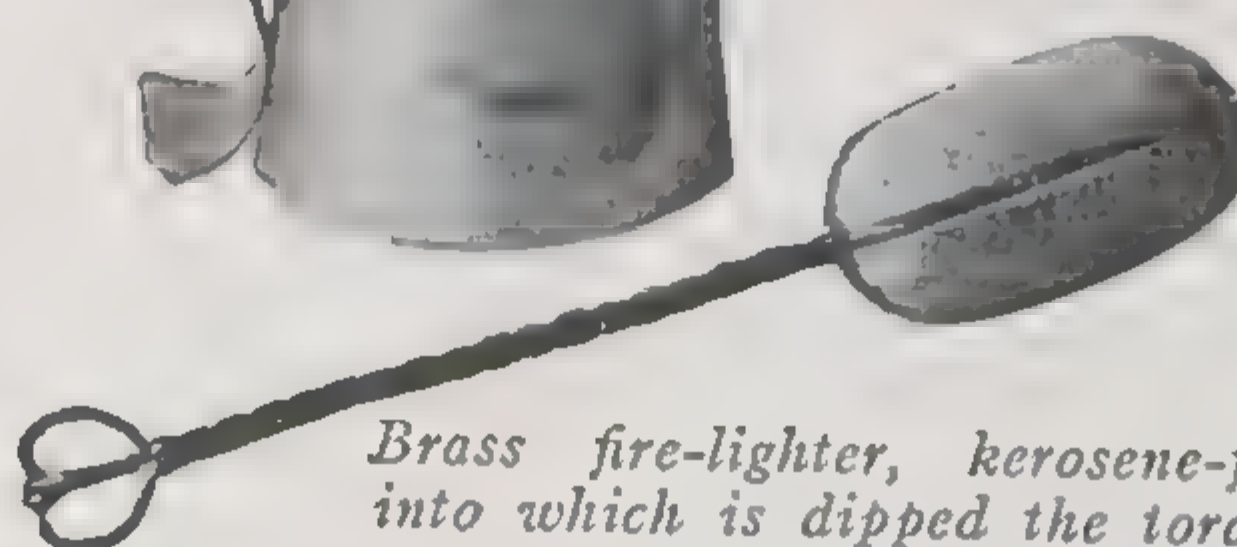
This wood-box is covered with hand-hammered brass. The price is \$19.50



English hearth-seat of brass, upholstered in leather, with fire-irons hung at either end. Price, complete, \$60. The brass andirons are 22 inches high, and cost \$22



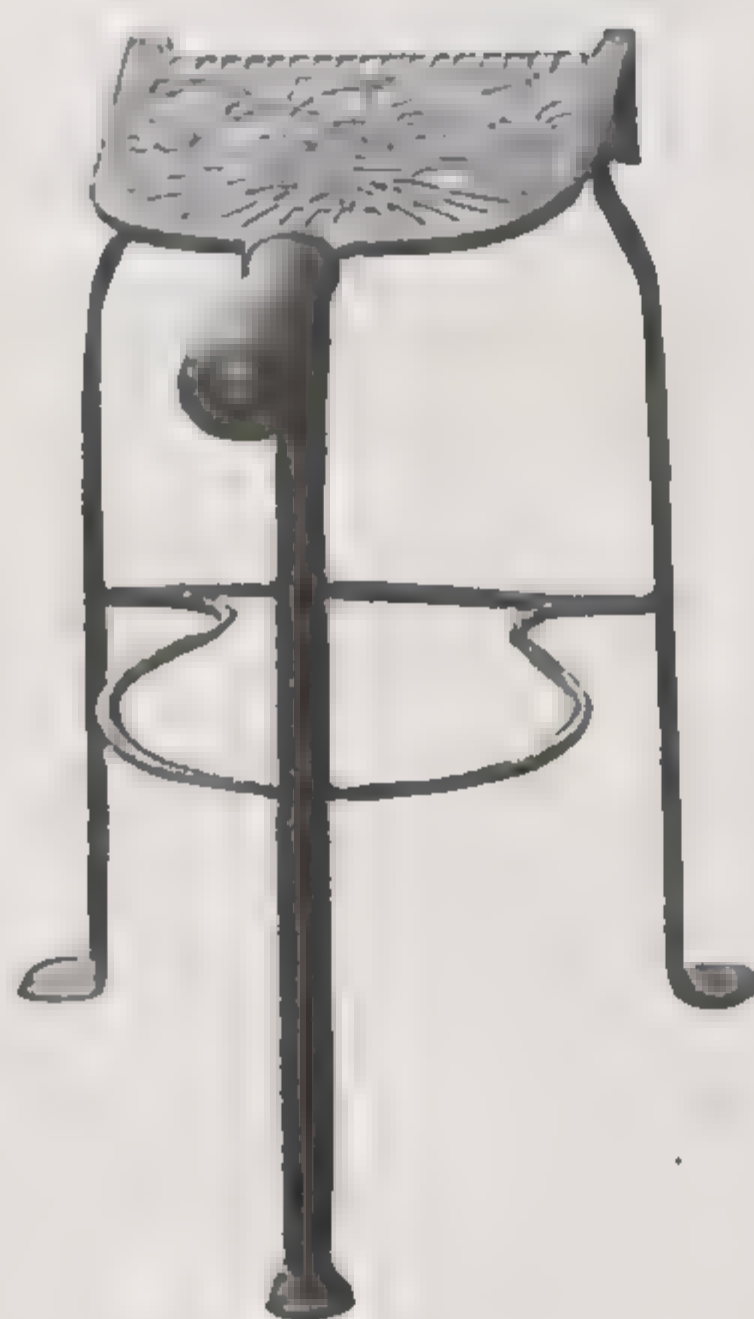
A five-fold, solid brass fire-screen which is ample protection against the heat. Price, \$37



Brass fire-lighter, kerosene-filled, into which is dipped the torch; a substitute for kindlings; \$3.50



This solid brass andiron, 24 inches high, in a Colonial design, costs \$31 a pair



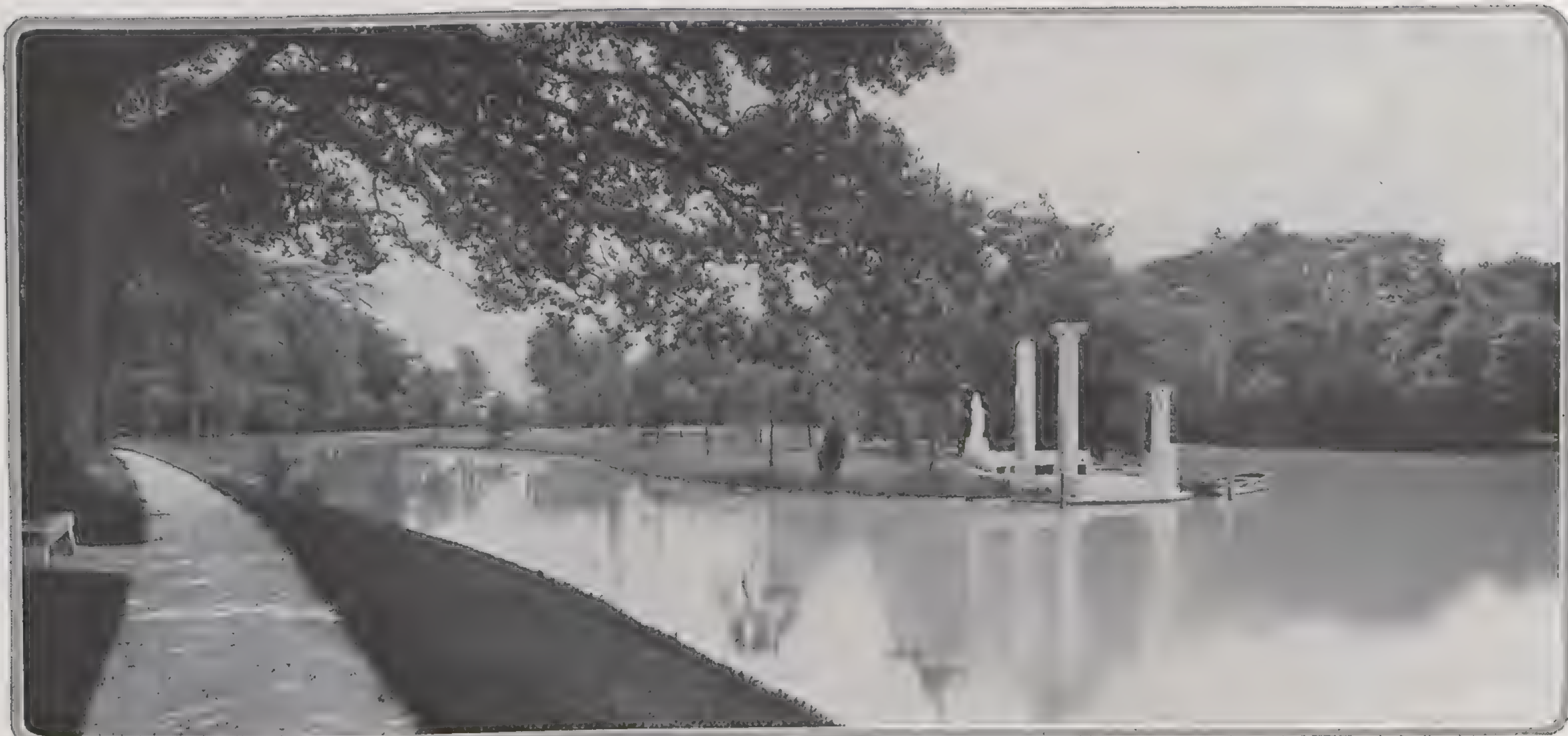
A high trivet of brass and iron, wooden-handled, for the Colonial fireplace, \$5.50



A brass and steel hearth-stand for keeping warm tea and toast, \$20; and a harp-shaped trivet of brass and iron, \$8.50



Brass fire-irons, consisting of shovel, tongs, and poker in a stand. The price is \$15



The oarsman makes his landing at a Greek temple, reared in the sylvan solitude of an islanded lake



The house, in its setting of great trees, is approached across unbroken expanses of green lawn



One path to the house curves beneath a pergola, over which clammers a wealth of beautiful foliage

A BEAUTIFUL COUNTRY ESTATE
IN FRANCE WHERE THE OWNER
HAS REMODED NATURE NEAR-
ER TO HIS HEART'S DESIRE

The tennis court, set in a thickly wooded park, has a charming, thatched tea-house to which to retire between games





An excellent study in landscape gardening is the enclosure which leads up to the Maxwell house at Rockville, Connecticut



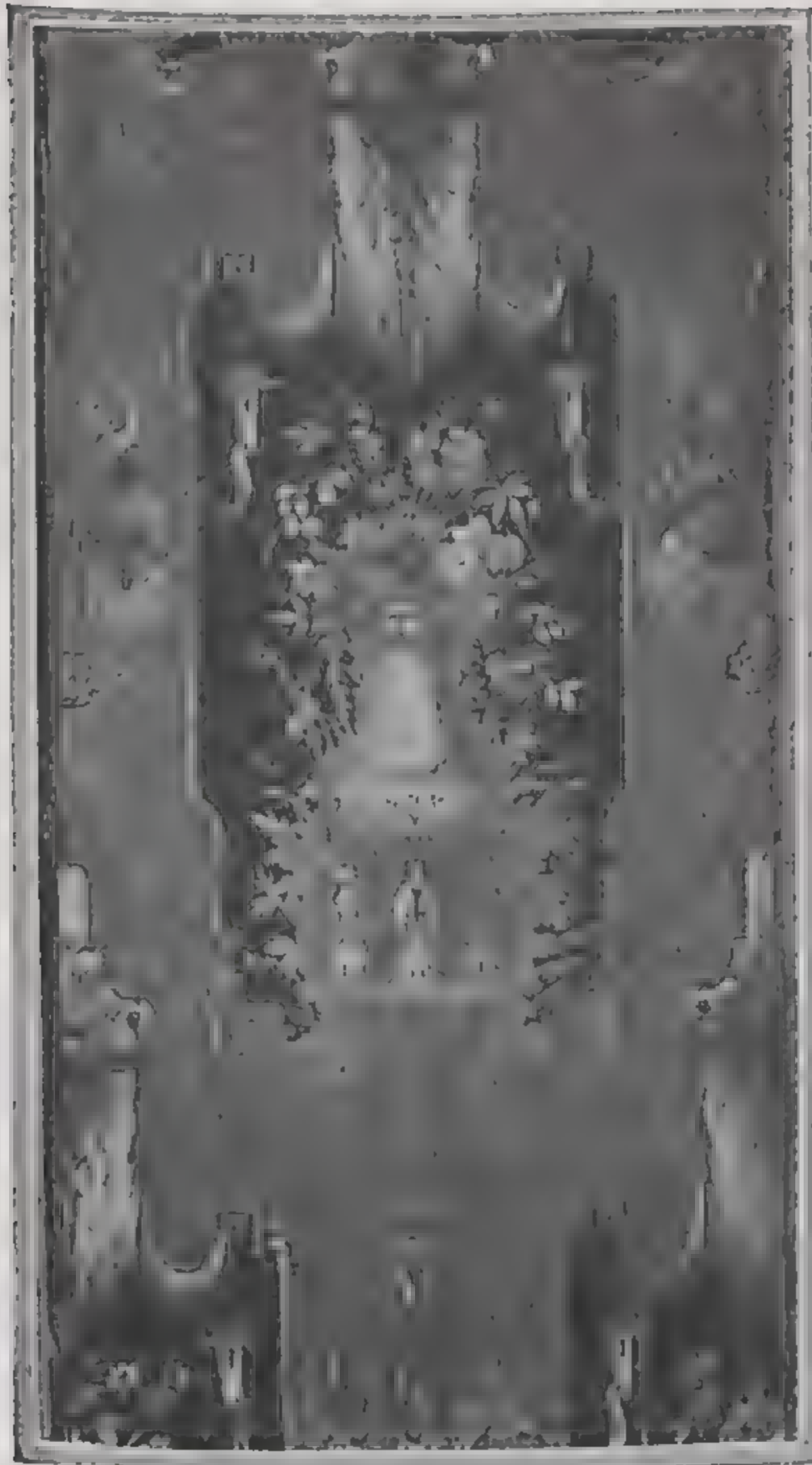
The wide stretches of veranda, like a partly imprisoned out-of-doors, make a gradual transition from garden to house



A circular pergola banked with foliage and half-hidden by woodbine provides many a secluded nook

THE RESIDENCE OF MR. FRANCIS MAXWELL IN THE CONNECTICUT HILLS

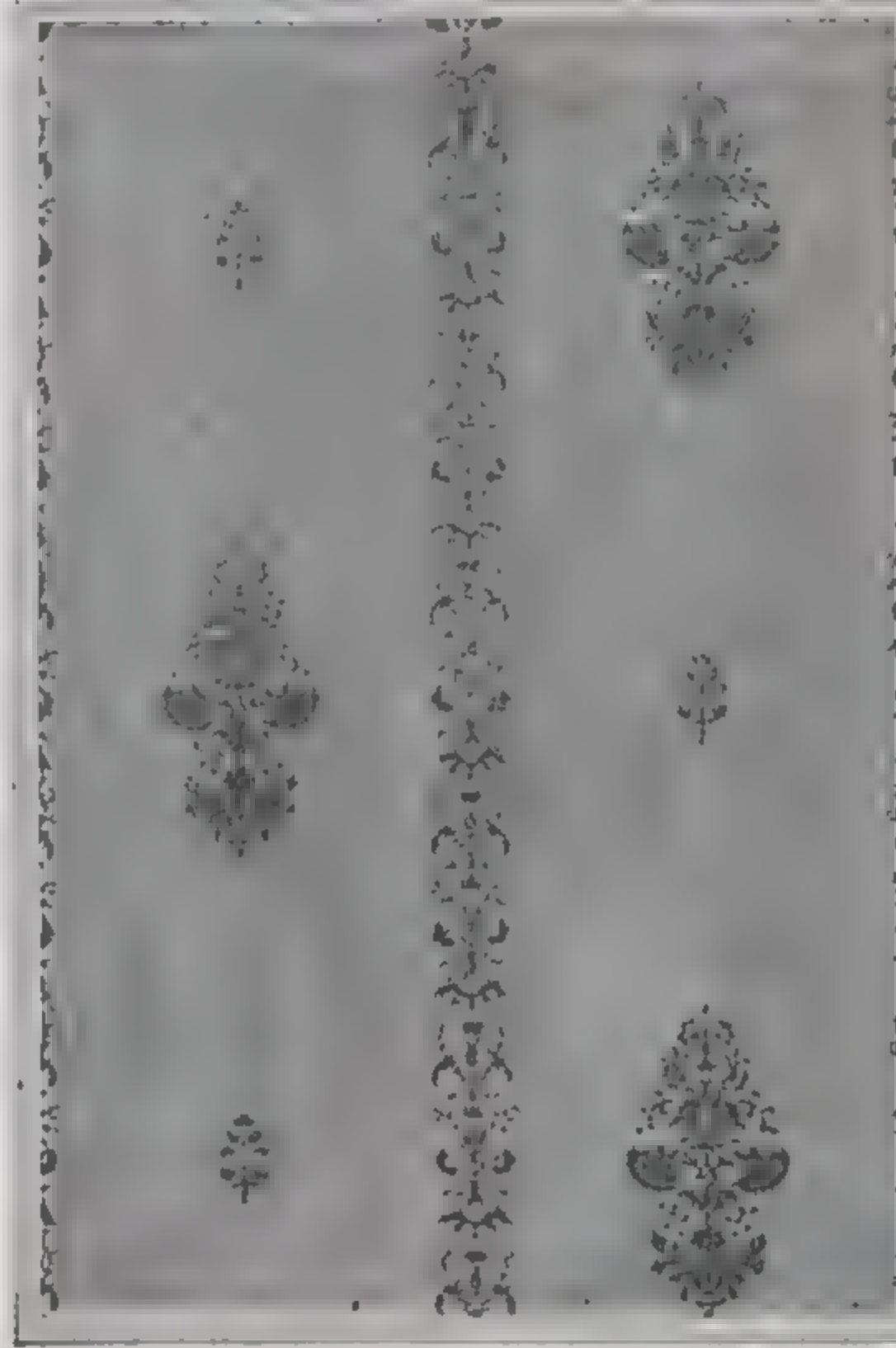
WHEN PICTURES PLAY LITTLE OR NO PART IN THE SCHEME OF DECORATION, THESE REPRODUCTIONS OF OLD FABRICS ARE ADMIRABLE WALL-COVERINGS



A blue-green wall-paper of ancient Chinese pattern supports black medallions with colored designs. This paper when lacquered has the mellow effect of old leather, and makes admirable screen panels



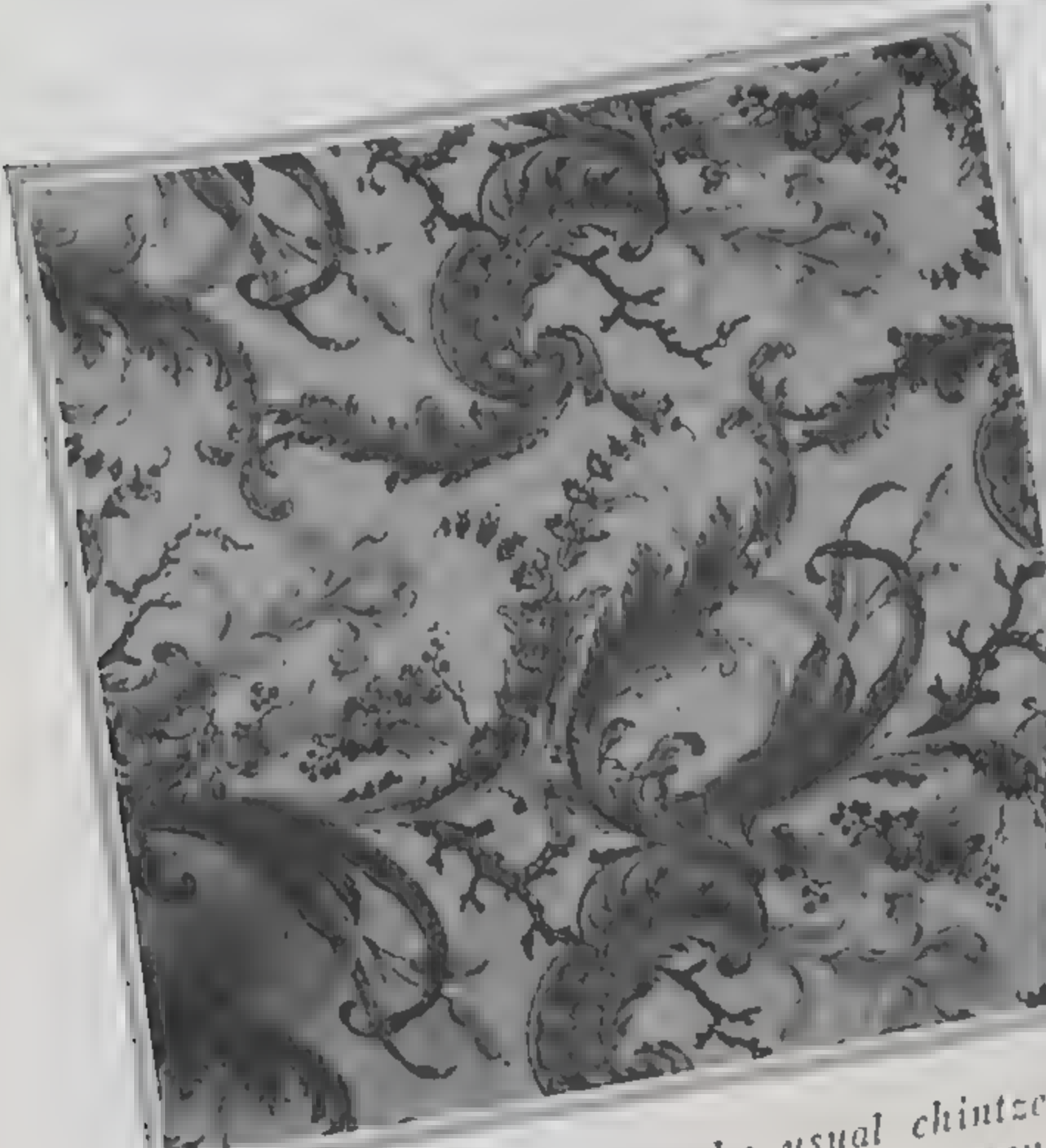
This black and white paper should be used only where furnishings are consistently Chinese



The popular cross-stitch is imitated in a gray paper decorated in gay colors and black



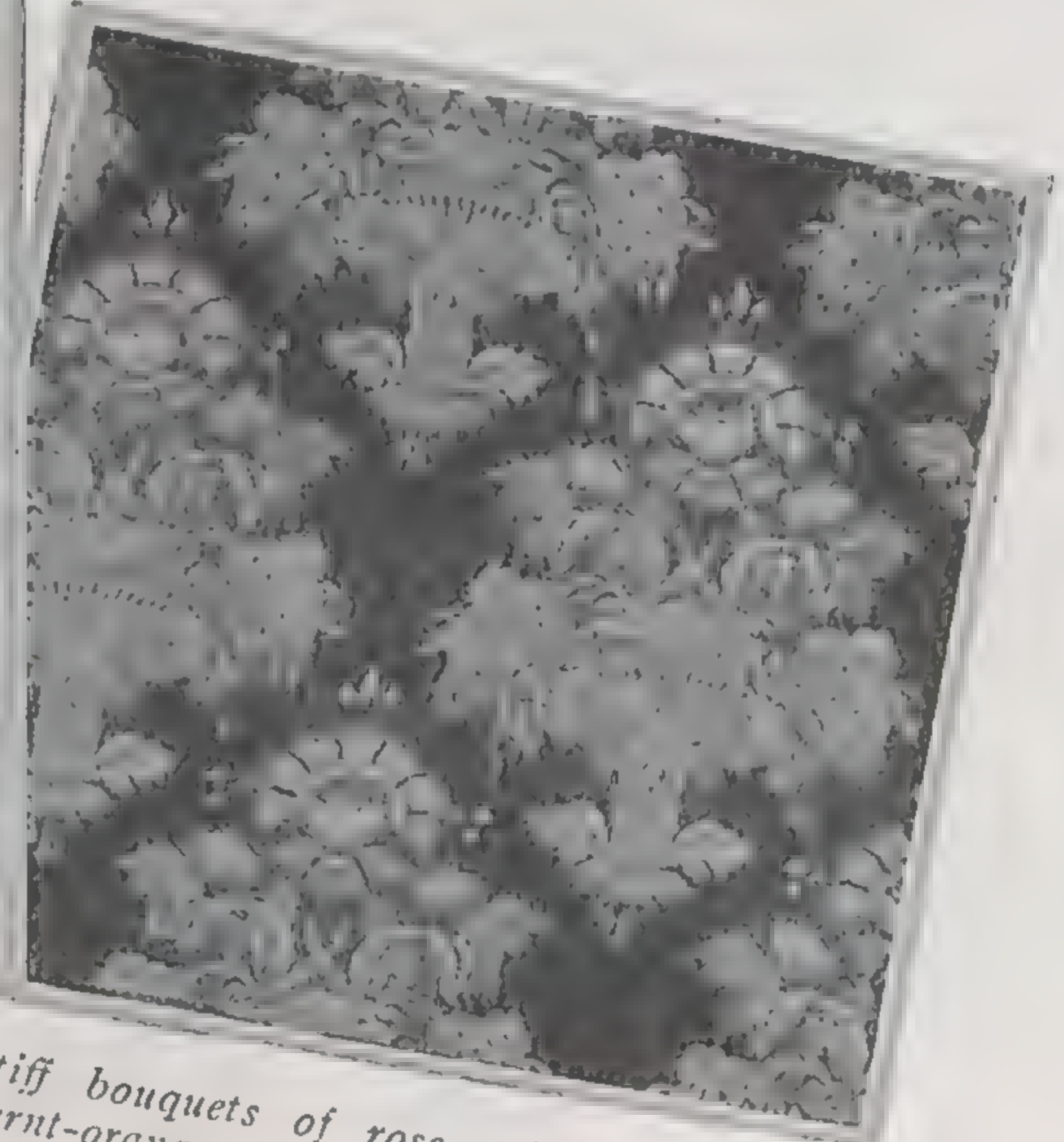
For a room of generous proportions this strongly patterned Jacobean paper, in rose, blue, green, and brown, may be used in stripes from baseboard to cornice, or as a border above a plain gray surface



Quite different from the usual chintzes is this Italian design in blues, greens, and coral pink, on a cream ground



For green-enameled furniture on veranda or yacht, this black-and-white striped, glazed chintz may be successfully used. The tulips are in their natural colors



Stiff bouquets of rose, old-blue, and burnt-orange are hand-blocked on a gray linen ground, overcast with black



On a natural linen background is a fanciful Adam design in browns, reds, and greens; this would be charming for use in the country house

CHINTZES PATTERNED ON THOSE OF THE HISTORIC PERIODS OF DECORATION IMPART INDIVIDUALITY TO THE FURNISHING OF THE COUNTRY HOUSE



Suitable for breakfast-room hangings is this picture chintz after the Chippendale type, and colored in rather strong tones of blues and reds



By reason of the removable yoke of embroidered linen and of the nature of the material, a dark blue silk serge, this Dukes model is adapted to train travel. The serge is combined with blue charmeuse, which forms the upper part of the bodice, the sleeves, and the panel in the skirt front



Among the all-black hats so smart this year is this Lewis model of black straw, wreathed with black gaura, and suited to street and luncheon wear



This charming gown is kept immaculate beneath the motor coat for the run in to town. Over a black satin skirt hangs a box-plaited tunic, and above it is a jacket of rose, brocade silk, cleverly belted with a steel hook and eye, and becomingly vested with the new, upstanding, tulle ruche



Dark blue moire is the material chosen by Bennett with which to develop this simple street dress, so charmingly frilled at throat and wrists, and broadly belted with a Scotch plaid silk. The treatment of the skirt drapery is one of the new variations that has caught fashion's fleeting fancy

THE SUMMER FROCK FOR THE RUN IN
TO TOWN, BE IT BY TRAIN OR MOTOR,
MUST BE CHOSEN TO MEET SOCIAL
EXIGENCIES THAT CAN NOT BE COV-
ERED BY THE USUAL TRAVELING SUIT

SMART FASHIONS FOR LIMITED INCOMES



A frock of beige crêpe with one of the season's charming sash arrangements of green ribbon edged in black and white

Models Which so Exactly Meet Certain Needs of the Season that They Will Be in Demand no Matter What Is the Fad of the Moment



Net as delicate as tulle for blouse and vest, and a collar of lace; for the rest, novelty in the trimming of the cuff



Much of the daintiness of this practical morning frock is due to the collar and cuffs of sheerest handkerchief linen

OCCASIONALLY a model is evolved which so exactly meets certain needs that it becomes a standard, always in style and always in demand, whatever the fashion of the moment may be. A marked example of this is the morning dress shown at the right on this page. It is always a favorite model with smart women; it may be made of a finely striped, cotton voile, of fine dimity, plain colored or flowered, of cotton crêpe, or handkerchief linen. Of course, both color and material lend their effect, but the real charm of the gown is in its practical simplicity. The blouse is gathered to an epaulette yoke, and the plain, long sleeve is full to a straight band at the wrist. Three large tucks run straight around the skirt, which is hemmed some three inches from the ground. Much depends upon the daintiness of the collar and of the turnback cuffs, for, while they need not be elaborate, they must be exquisitely fine. Those in the original are of sheer, handkerchief linen, and the frock itself is of lavender cotton voile with the tiniest thread-stripe in purple. The smallest tucks, in groups of three, are



For tennis or golf there is a smart French model, untrimmed save for tiny cordings of the material



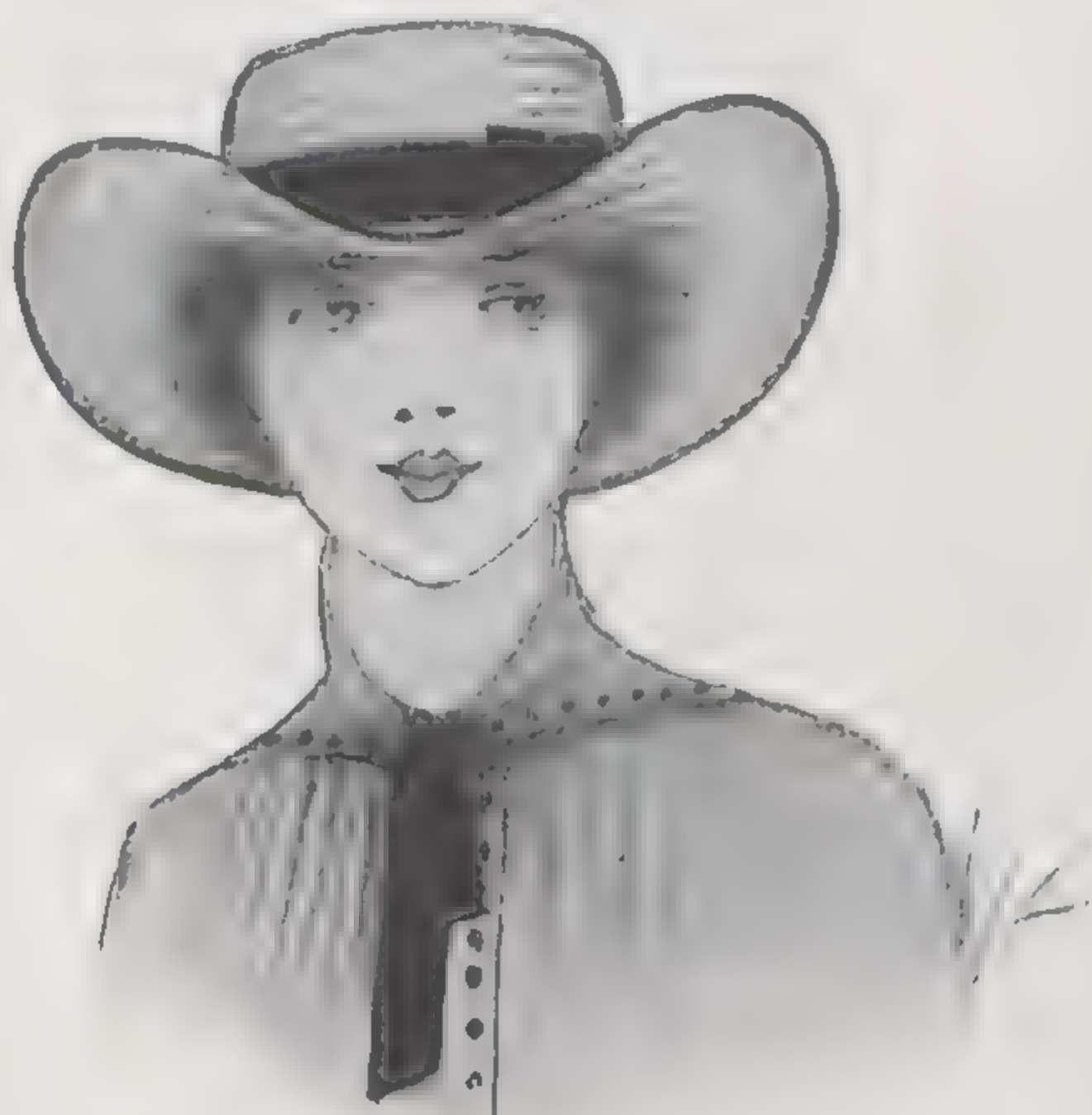
The odd wedges in the lace cuffs of this chiffon blouse are filled in with black moire bows

hand-run in both collar and cuffs, and are edged with real, half-inch, English thread-lace. The tie is of picot-edged, purple faille ribbon. Such another model, with the seasonable addition of a sash, is that shown on the left. No feature of the modes is more attractive than the sash, which appears in many charming arrangements. The one sketched at the left on this page is of dark green ribbon with a black and white edge. It is shown over a frock of beige crêpe. The neck and sleeve ruffles of the gown are of cream net, with a cording of green. The simple skirt drapery and the unpretentious trimming make this a practical model for a runabout gown. It may be demurely developed in dark blue with a sash in self-tone, edged in black and white.

In like manner, each of the waists shown here, while it has some little newness of the season, is built upon certain standard principles that make it a waist, not of one, but of many seasons.

Every woman must have smart, simple waists for wear with separate duck skirts or with informal country suits. Although it is unwise to choose anything

(Continued on page 110)



The Panama hat for wear with the tailored or sports suit has taken to itself new curves; it is now long from front to back, rather than round, and dips in the front to rise wing-like on the sides. A band of ribbon is its masculine finish



A round shape banded once with Bulgarian embroidery and twice with old-blue ribbon, and finished with a flat bow in back and a bunch of apples in front, makes an excellent knockabout hat for country clothes as well as for sports coats



Just the right degree of simplicity for the informal afternoon gown is this pretty creation of washable pink crêpe, dotted large, and trimmed with a collar and cuffs of pink chiffon and revers of lace. The upward line of the waist draping is repeated in the tunic, which is tucked under the belt in front, but is cut away, like some styles of aprons, over the hips, and is knotted sash-wise at the knees in back

ACCESSORIES TO THE
SIMPLE LIFE THAT IN
SUMMER CLAIMS ALL OF
SOCIETY SOME OF THE
TIME, AND SOME OF SO-
CIETY ALL OF THE TIME

Not a new theme, that of a floppy white Milan hat with a facing of old-blue chiffon and a band of old-blue velvet caught at one side beneath a tiny bunch of flowers in pinks and blues and at the other by roses, but one which, if properly developed, results charmingly



AUXILIARIES OF SUMMER DRESS

The Coatee and Fancy Blouse are Separate Dress Considerations—This Season the Former Courts the Bizarre, and the Latter Assumes Extreme Transparency



A shapeless wrap for young or old is rendered shapely by a nice adjustment of leaden weights

WITHOUT an assortment of fancy blouses and separate coats one may not start the summer with that mental serenity that accompanies the consciousness of being always well dressed.

The coats, which first demand attention, are delightfully independent in cut and coloring. In the upper, right-hand corner of this page is sketched a coat intended to wear with a lingerie gown. The material is a white toile éponge patterned with small flowers in natural hues. The collarless, deeply curved fronts are boldly cut away below the bust, and a single, white ivory, ball-button, pushed through a buttonhole in a sharply pointed tab, joins the two sides at the middle of the coat body. At the normal waist-line the coat blouses over a button-trimmed, emerald-green leather belt; the peplum barely covers the hips, but at the back a narrow postilion falls quite low. The elbow sleeves, set plainly into dropped armholes, are wide, flowing, and shorter at the inner than at the outer side of the arm.

Another fetching apology for a wrap to wear with a lingerie or crêpe costume is a little coat of white crêpe finished, with above a pointed edging of filet lace, with white floss embroidery, and at the neck with a rather heavily embroidered white batiste collar, also filet-edged.

A SASHED ETON JACKET

Drécoll designed the short jacket of lavender crêpe de Chine shown at the bottom of the page. The fulness at the back, which ends a trifle below the waist-line, is gathered into a small, three-cornered piece; the fronts, low-rolled under an embroidery-bordered, white batiste collar, which is quite high at the back of the neck, are shirred under a wide, soft girdle of self-material which starts from under the left arm, crosses to the right side, and terminates in two sash-ends. The longer end is of plain lavender crêpe bordered widely with black satin, and the shorter end is of white crêpe figured with rose, black, and lavender, and bordered with the plain crêpe.

VALUE OF WEIGHTS

Although weight in clothes is not desirable in summer, weighting with lead is absolutely necessary to a coat cut like the one of figured black crêpe de Chine sketched in the upper, left-hand corner. To the thighs the coat is loose and almost straight, but below the hips it is snugly fitted by means of a



Premet has christened this novel collar arrangement of tucked, white chiffon after himself

Through the chiffon blouse, spanned only by tucked bands and balls, the underwaist is seen

Upon the chiffon transparency are curiously imposed magenta-embroidered motifs and tassels

From the middle of the back and under the arms to where the soft girdle begins to show, the coat fits smoothly, almost snugly. Into the low-dropped armholes are gathered unusual sleeves, cut straight and wide, that end midway between elbow and wrist at the outer side of the arm, while the inner seams are left open part way and turned back to form double, triangular cuffs with deep points at both sides of the arm. This coat is pretty in any of the fashionable shades, but is especially desirable in white or a neutral tone that will harmonize with a figured crêpe gown of any color.

nice adjustment of weights which hold it firmly in place, and which prevent it from sagging out of shape. A band of old-blue satin borders the fronts and neck, but very little of it shows at the back because it is overlapped by a collar of black velvet that matches a flat bow at the front edge of the wrap. The oriental sleeves, so loose that they merge into the folds of the body of the coat, are finished with black velvet. This is one of the few models which is equally suited to both young and old. In strawberry, light blue, emerald, or yellow, the wrap is charming for the youthful, and in mauve, black, or magpie, it looks dignified on the elderly.

Indeed, the elderly woman need not complain that Fashion is neglecting her. One of the daintiest wraps of the season is made of a material consisting of two-inch-wide stripes of black chiffon and black satin, running horizontally. Its loose fronts are outlined with a black satin ribbon which ties below the waist-line. Its weighted back and sides are skilfully fitted about the hips, and its wide sleeves fall gracefully from sloping shoulders.

THE BLOUSES IN THE VAN

Chiffon and net blouses lead all others this season. The practical woman orders the crêpe and satin garments because she can not manage with-



The lingerie dress finds a pretty complement in this separate coatee of flowered, white toile éponge

out them, but she buys the veritable transparencies because they are irresistible. Nor are these blouses so very impractical. The enduring quality of chiffon and net is positively amazing. Instead of melting at a breath, as they might be expected to do, the cobwebby fabrics stand considerable strain, and dampness does not discourage them.

A group of these blouses is shown at the top of the page. In the first, of white chiffon, both the back and the fronts are rather closely tucked, but the salient feature is the distinctive collar designed by Premet and named after him. In this instance it is of finely tucked, white chiffon finished at either edge with an inch hem. It starts from the waist-line at the right front of the blouse, and forms a band that runs to the shoulder, crosses the back, and goes over the other shoulder and down the left side to the belt. Its outer edges drop low over the plain chiffon sleeves, which are unusually wide, and edged with a band of tucks. The "Premet" collar finishes the neck at the back of the blouse, but in front there are two long, pointed ends of white, tucked chiffon which cross each other below the bust. Two bands of fine Venetian lace form bretelles, visible in front and back. Through the chiffon can be clearly seen a *dessous*, made entirely of lace, net, and blue ribbon, which conceals the corsets.

Also of white chiffon is the Poret model in the middle of the page. The fronts are practically covered with four perpendicularly tucked bands of the material, piped at both edges with white satin, and on the lower side fringed with short loops and tiny balls of the satin. In front the fourth band forms pointed ends on the shoulders, and runs straight across the back. Beneath the transparent chiffon can be seen the elaborate corset-cover of lace. Narrow, black velvet ribbon outlines the neck and ties low in front; the bands of the satin-trimmed, tucked chiffon finish the full, plain sleeves at the wrist.

(Continued on page 76)



Fashion demands that even the Eton jacket shall be sashed

S E E N i n t h e S H O P S



A snug-fitting, brimmed bonnet for motor wear is trimmed with knots of vivid ball-flowers. Price, \$7.80

THERE is a delightfully naive story told of a storekeeper in a college town. When asked for red calico, he replied that he did not bother to carry it any more, as it sold so fast he could not keep it in stock. An odd point of view, and quite the reverse of that of the energetic, keen merchants of New York, who spend their time in trying to find out just those things which "can not be kept in stock," and to display them at every turn. These tactics make it hard to discover really original models among the ostentatious, popular display. One large, New York shop which has made a reputation for showing pretty, inexpensive hats has made it possible to select the best in hats by keeping two especially good models for Vogue. They are quite delightful little hats of moderate price, and they possess that most excellent quality—a hat-style. Over and over, observers of Parisian life tell us that one reason why the Frenchwomen are so chic is that their hats are always new. To the majority of American women an assortment of new hats can only be kept on hand when the hats—as is frequently the case in Paris—can be bought inexpensively.

The first hat illustrated on this page might almost be called a motor bonnet, so closely does it fit the head. The shallow brim is of tan straw, and the crown is covered with dark, bluish-purple satin with vivid Poiret roses scattered over the surface. Maize-colored picot-edged ribbon is bound around the crown and caught at intervals with bunches of ball-like flowers in vivid orange, blue, and green.

The second hat shown on the page is one of that invaluable sort which may be worn with many different costumes, and which will look equally well with a tailored suit, an afternoon gown, or a lingerie frock. It is of black straw with a facing of French-blue taffeta, and it has a wreath of mulberry-pink roses around the crown. The brim is slightly raised at the back, and filled in with

Go to the Right Shop for the Right Thing, and There Is No Need in the Long List of Summer Requirements, from Riding Shirt to Graduation Dress, that Can Not Be Satisfactorily Filled

a bow of French-blue velvet ribbon, which gives a charmingly youthful line. The coloring as well as the contour is generally becoming, and the black, soft blue, and crushed pink are as pretty as they are smart this season.

THE BLOUSE FOR TOWN AND COUNTRY

A shop-made blouse that is both inexpensive and smart is frequently considered a myth, but by patient hunting it may occasionally be found. The waist sketched at the left, is very simple in appearance, and it has all the requisites of good taste. The material is a fine, mercerized batiste. The front of the waist is laid in groups of pin tucks, and the turnover collar and front panel are of excellent, Swiss embroidery. The buttons are of crystal. The sleeves, which, in a ready-made waist, are so often ill-proportioned, are in this case well made, and small enough at the wrist to fit the average person. Moreover they are prettily trimmed with embroidery.

Another type of waist—the plain, tailored sort which the fastidious frequently find very hard to buy—may be purchased in a shop which specializes in linen stuffs. The waist shown in the second sketch at the bottom of the page will be considered good by even the most critical. The model shows men's white, madras shirting made in a tailored style with the front laid in tucks. The neck band, the cuffs, and the shoulders are well-cut and well-finished. Such a waist would be serviceable and

correct for wear with a riding habit, or for any other outdoor sport.

For tennis or sailing, the waist of washable habutai is excellent. This is a "special" in a good Fifth Avenue shop this season. The model waist sketched at the lower right of the page shows its excellent lines. It is made in a simple style with an open, Byron collar, finished with a tie. The short sleeves have turnback cuffs, and a practical pocket is placed at the left. This model comes in white with blue, black, heliotrope, or pink stripes.

THE INDISPENSABLE SEPARATE COAT

That the constant use of the motor is affecting the fashion of the clothes we wear can not be denied. The limousine permits the wearing of gowns that could not be worn on a train, and an open car demands small hats and warm coats, even in summer. An excellent coat for the country, warm, but not heavy, can be bought for \$19.75. It is made of an imported chinchilla cloth in a really good shade of yellow, in dark green, tan, white, or the light, grayish-blue which is so much worn at present. Although it is made in a youthful style, it may be worn by the older woman when it is developed in the darker shades. For wear at the beach or country club such a coat is especially desirable, and models of this character are replacing the polo coat, which has been popular for so long, and so useful and comfortable for summer sports wear.



A smart model which is one of the two especially reserved for Vogue by a leading shop. Price, \$8.75

THE PART OF THE ONE-PIECE DRESS

The growing tendency in the last two years to replace linen or light-weight suits by dresses is a pronounced mode now. Unquestionably, suits will be worn, but it is considered far smarter to wear in the country attractive linen or crêpe dresses with a top coat. And when going into town, the silk dress worn under a motor coat brings one to Delmonico's or to the Ritz for luncheon as fresh as if one had just stepped around the corner.

The gown of tan etamine crash sketched in the second figure on page 49 is an admirable one for country wear. Bright Bulgarian embroidery for the vest, the upper part of the skirt panel, and the collar and cuffs adds the necessary touch of color. This frock is an especially practical one, of good material and cut, and, moreover, it gives a slender silhouette.

A most durable, delightfully cool, and fresh-looking frock for country wear is illustrated in the third sketch. The material is a black-and-white ribbed crêpe, which gives quite the effect of gray. The style is simple and conservative, and for this reason it is a particularly good model. The neck is finished by a collar of embroidered voile pointed far over the shoulder, and caught with a bow of black moire, which matches the belt. Since the material of this dress is neither decidedly light nor dark, it will answer for either country or town wear. Such a gown would also be excellent for general wear in a small city.

THE GRADUATION DRESS

The three most important dresses in the life of a girl are her graduation dress, her coming-out frock, and her wedding gown, and the graduation dress being the first of these to be selected assumes, at least for the moment, the most important place. The dress must be white, but it may be in one of many materials, among which French crêpe is very popular this season. The graduation dress sketched at the right of page 49 has a decided charm of its own. A most original openwork



A smart and inexpensive blouse is not a myth, for here is one for \$7.50 which has all the requirements of smartness

For wear with a riding habit, a tailored waist of madras shirting which will please the critical shopper. Price, \$3.50

An open, Byron collar, a knotted tie, a trim pocket, and short sleeves mark this waist for boating or tennis. Price, \$4.85



The polo coat finds a rival in the model of imported chinchilla, which is equally becoming to maid and matron. Price, \$19.75

A frock for the country which, worn into town under a motor coat, would be quite smart enough for morning shopping. Price, \$18.50

Being neither light nor dark, this frock of black and white crêpe, at \$18.50, will fit into the necessities of many a summer day

An overskirt of French crêpe over a foundation of ribbed crêpe gives a pretty trimming effect to the graduation dress. Price, \$19.75

embroidery stitch is used to advantage on the front of the bodice in combination with Irish lace, which finishes the neck and sleeves. The upper part of the skirt is of the French crêpe. It is made over an underskirt of ribbed crêpe, which gives a pretty trimming effect in a very simple way. An admirable feature of this model is the net lining, which is laid under the bodice and is used for the top of the underskirt. This lining will launder well, and it insures a good fit. Crocheted ball-buttons trim the overskirt. The sash may be either of white or colored ribbon.

HAND-MADE FRENCH DRESSES

A specialty shop a few doors from Fifth Avenue is showing an excellent assortment of French, hand-made, lingerie gowns in individual styles. They are of sheer batistes and mulls, embroidered more or less elaborately. Very charming, entirely hand-made models with good lines and insets of lace, fine tucking and embroidery, may be bought for \$35. The prices vary, of course, with the elaborateness of the embroidery and with the quality and quantity of the lace. Many charming gowns which are particularly suitable for graduation dresses may be bought at prices ranging

from \$35 to \$55, and the more elaborate ones are priced as high as \$90. As these are all imported, no two are alike.

A department of a large shop which specializes in young girls' clothes is showing gowns of net trimmed with shadow lace. The flounced graduation dresses of shadow lace, as well as those of net and crêpe, are innovations, but when well designed they are delightful, and even the girl graduate herself is a bit tired of the proverbial white muslin frock and white ribbons.

PICTURE-FRAME VEILS

With the larger hats of the summer a most becoming addition to the small things of the toilette is the "picture-frame" veil. This veil comes in individual patterns made of Shetland wash-silk in all colors. The novel thing about the veil is that the middle is of a plain octagon mesh, while the sides are in a pretty scroll pattern. As these veils are of silk, they stand constant washing, and are quite inexpensive—\$2.50 each.

Vanity is responsible for many things that are useful and beautiful, among them a hair curler and waver which is not injurious and which will curl the hair in a few minutes without heat. The curler is made like a clasp pin or a barrette. The lower part is a circu-

lar metal bar over which the hair is to be wound. The card on which the curler comes explains the different methods for waving and for curling. Two curlers come on a card for ten cents.

POIRET BOUQUETS

It is amusing to note the general feeling this season that it is indecorous to appear dressed for town or for the evening without a small, brightly colored bouquet. Strange as it may seem, the less these bouquets look like real flowers the smarter they are. During the winter the most realistic flowers were worn, but now the small balls of vivid silk which Poiret originated as hat trimmings are knotted into tiny bouquets. They will be made up in any special coloring for \$1.

CURTAINING THE SUMMER HOME

There is no question but that draperies are frequently the making of a room. Summer cottages which are bare and unattractive may be transformed into the most inviting homes by the right use of cretonnes and curtains. To the uninitiated this may seem to be a rather expensive undertaking, but as a matter of fact it is not. Scrim curtaining in really pretty patterns such as the shadow roses effect, or loosely scattered

garlands, may be bought for as little as 25 cents a yard. Prettier patterns range upward to 90 cents a yard. Such curtains are especially suitable for bedrooms.

For the living-room of a summer cottage, white scrim curtains with a drawn-work border have both daintiness and dignity. These come in pure white, two-yard lengths for \$1.75 a pair. With slight variations in the borders or hem arrangements they range in price from \$1.25 to \$2 a pair. One style at \$1.25, which is especially attractive, is of white scrim with a band of imitation, filet lace inset beyond the hem.

When the interior decorators awakened to the charming results which the French and English people were achieving in their country houses by the use of cretonnes, they imported a few good patterns. The big shops have now out-Englished the English, and cretonnes may be bought for as little as 35 cents a yard, or as much as \$4. Some of them suggest an English garden; others show gay-plumaged birds on a quiet background, and yet others are in daintier French designs.

Note:—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge.



At the Paris Horse Show these two mesdames were the cynosure of many eyes. She on the left wore a frock of olive-green crêpe de Chine with jacket cut short in front to show the wide, black sash, and cut open to show the white satin waistcoat frilled with tulle. Madame on the right was garbed in navy blue serge hung over a skirt of black-and-white checked taffeta with a bolero of the serge tied with narrow bands, and collared and cuffed with the taffeta

HERE WE GLIMPSE A PARISIENNE ON HER WAY TO THE GOLF COURSE, CLAD IN THE NEWEST OUTING SUIT, THERE TWO FASHIONABLES HASTENING TO THE HORSE SHOW, GOWNED BY AN ANONYMOUS MASTER, AND AT THE RITZ A FAMOUS BEAUTY WITH A NEW COIFFURE



At the Ritz-Carlton was noted this new coiffure—just a soft fluff of hair bound with a strip of black velvet edged with rows of real pearls, and given color by a dull pink rose



Premet's idea of an outing suit—between which and a Paquin golf suit there is little difference. The double-faced, lichen-green homespun turns back in dark green revers and cuffs

CHARMING IN ITS PINK AND WHITE DECORATIONS WAS THE HOME
OF MRS. H. BRAMHALL GILBERT, WHEN, UPON APRIL 15TH, SHE GAVE
HER DAUGHTER IN MARRIAGE TO MR. HOWARD PRICE RENSHAW



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Little Miss Betty Gilbert was her sister's flower-girl. Her lace frock and hat were trimmed with pink ribbons, and her basket held lilies-of-the-valley and forget-me-nots



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Mrs. Howard Price Renshaw, formerly Miss Lilla B. Gilbert, in her wedding gown of white satin and Valenciennes lace, from the shoulders of which hung a satin court train lined with cloth-of-silver. Her bouquet was of lilies-of-the-valley and orchids

Miss Florence Gilbert, sister of the bride, and her maid of honor, wore a gown of Dresden flowered silk, flounced with chiffon and lace, and a large leg-horn hat adorned with pink roses. Pink were the roses she carried in her arm



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THERE IS MUCH NATIONAL REJOICING
IN GERMANY OVER THE APPROACHING
MARRIAGE OF THE EMPEROR'S DAUGHTER
TO THE PRINCE OF CUMBERLAND, WHOSE
HOUSE HAS BEEN ESTRANGED FOR YEARS
FROM THE HOUSE OF HOHENZOLLERN



Prince Ernest of Cumberland, only son of the Duke of Cumberland, who is betrothed to the only daughter of the German Emperor



Princess Victoria Louise, the only daughter of Emperor William of Germany, who will marry the Prince of Cumberland on May 27th



The latest photograph of Prince August William and his wife and little child. The Prince is the fourth son of the German Emperor, and the Princess was Princess Victoria of Schleswig-Holstein



The Crown Princess Cecilie, wife of the heir to the German throne, playing with her two oldest children at Partenkirchen in the Bavarian Alps, where the royal family usually spends a part of the winter

A R E A D Y - M A D E H O U S E

Utilizing the Portable House, Plus Certain Necessary Improvements, As a Stationary Dwelling Place for Any Time of the Year



The side and back view of the toy home, which was made by joining several portable houses

IN one of the beautiful suburbs of Boston is a little house that grew from a whim. It is the toy house, the plaything of a Boston girl who wished to spend the week-ends in the country, and who disliked the bother of opening up her father's big country house for short visits. Such a little house as she had especially constructed would be just the thing to knock up on some delightful corner of a country estate or on some bit of property where the owner has often wished to have a house, but has never felt that a great expense would be justified. It would also make an excellent impromptu shooting-box. But the principal advantage of this plan is that it makes it possible at a few weeks' notice to have a comfortable and not unsightly house. If the summer-home problem catches one unprepared, this is an easy way out; those who dislike the bother of planning and of going over designs from architects will rejoice in this easy solution of their problem.

A sloping bit of land shaded by trees was chosen as the site for her cottage and here was erected, not a real house that it would have taken months to build—long months that would have sapped the enthusiasm of the young chatelaine—but a quickly put up portable house. However, its mission of quick erection accomplished, it was firmly rooted to the earth, and became a pretty maisonette, not a scantily furnished shell of a house to be closed at the first breath of frost in the air.

THE ADDED IMPROVEMENTS

The portable houses selected were each twelve by twelve feet in size. Three of these were joined together in a straight row to form the front of the house. At the back was another room and a bathroom, and still farther back, the outdoor sleeping-room and a narrow porch.

The house has a small cellar lined with concrete. This cellar contains the hot-water furnace and a gas-heater for hot water. The house itself is built of very thin wooden clapboarding. Under the beams, and covering the clapboards, builder's dark red paper is placed—in fact, the entire house is lined with this paper, and the color effect is extremely good against the white paint, as it looks like a heavy cartridge paper. The roof is covered with builder's paper, rubber-

oid, and clapboards, so that it is absolutely fireproof. The house, inside and out, is painted white. Green shuttered are the windows, and green the roof and the front door with its brass knocker.

LIVABLE LIVING-ROOMS

The front door opens directly into the dining-room and kitchenette combined. This is by no means an unpleasant combination, for the gas-stove and small porcelain sink are in the extreme right-hand corner, where they can be concealed by a small screen, and the cooking utensils are kept entirely out of sight in the low, white cupboards that extend along the wall the length of the room.

In the average portable house there are no ceilings, as the rooms extend up to the roof. However, the owner of this house had wooden ceilings put into the dining-room and one other room. This provided a second floor for bedrooms and made the place easier to heat in winter. The glass door seen at the left of the dining-room opens into a writing-



At one end of the living-room of the sports-loving young owner is a ladder for climbing to the bedroom

room tastefully furnished with an oak table and comfortably cushioned chairs.

The door to the right in the dining-room leads into a small, perfectly appointed bathroom, through which the outdoor sleeping-room is reached. Three sides of the room are of glass. The lower half of the windows lift up, and are fastened by hooks. This arrangement is necessary as the walls are too thin to admit of the windows being raised in the usual way.

A door to the extreme left in the dining-room opens into the living-room.

It is difficult to realize, upon first entering this room, that it is only twelve by twelve feet, as it extends the full height of the house to the roof. This gives it a surprisingly spacious effect. A chimney built on the outside of the house provides an open fireplace in which wood is burned, but in the dining-room hot-water pipes are used. The house is wired for electric light, and there are electric bells in each room. Opening from the living-room is another room of the same size, which is known as the "dog room," where four or five dogs live in great comfort. The room is perfectly ventilated by windows and a square opening in the wall, just above the floor, through which the dogs run down an inclined plane to the yard.

THE ORIGINAL BEDROOMS

The most original part of the house is in the arrangement of the two bedrooms. High upon the wall of the living-room is the door that opens into one of these rooms. As there is no staircase in the house, the owner uses little ladders, which are not so formidable as they appear. Like the bedroom doors, they are painted green, and they hang by long brass hooks from a strong iron rod. They can be lifted off and placed in the corner of the room when not in use. The bedrooms themselves, although under the pointed roof, are sufficiently large. They are quaintly furnished with a white iron bed, a very large doll's dressing-table, and a chiffonier, a white foot-stool for the dressing-table, two low, white chairs, and a rag rug.

Now comes the question: "What has the toy house cost?" The house itself cost \$600; the hot-water heating system, \$300; plumbing, \$200; and the chimney, \$45. Roughly speaking, the cost was about \$1,500. This sum, of course, did not include the interior furnishings.



The furnishing of the dining-room shows an interesting commingling of rural utility and urban tastefulness

SOLVING *the* SERVANT PROBLEM ARCHITECTURALLY

[Note: An article published in *Vogue* of June 1, 1912, describing the "Ideal Home" which was exhibited by Mr. Reginald Fry at the Ideal Home Exhibition in London last year, proved to be so helpful that we have been frequently requested to publish further details. In accordance with this request, Mr. Fry has written an article more fully describing his plan. There has also been a special demand for drawings of the floor plans which were omitted from the illustrations of the former article, and these are therefore given here.]

SUCH a plan as is here submitted would serve for an ideal summer cottage to which to go for week-ends or for a few weeks or months when it is desired to dispense with the cumbersome removal from town of many servants. One of the chief accomplishments of the "Ideal Home" is its banishing of the cottage *bête noire*—the servant problem. The small house may be so designed that the servant can go about her duties without being seen by those who occupy the living part of the house. Since it is neither desirable nor comfortable that the small country home should attempt to imitate the hotel in the matter of servants, their number and prevalence, the Ideal Home has been planned for one servant who could reasonably be expected to care for the lower floor and the five bedrooms. Such a house could, of course, accommodate two servants.

Taking the small number of servants into consideration, the Ideal Home is so arranged that they may have access to the front vestibule through a door leading from the pantry. Also, there is a secondary stairway which rises directly from the kitchen so that they may reach any room of the upper floor without passing through the living-hall to the general stairway. By an ingenious arrangement of ventilators this stairway is prevented from being the usual annoying conductor of the odors of cooking to the rooms of the upper floor. A similar precaution is found in a ventilating trunk which is arranged over the dresser in the kitchen, and which consists simply of a line of plain ventilators which open in the outer side-wall and discharge the heated kitchen air into the yard.

JUST A PLEASING ARRAY OF COLOR

In a large house a perfection of balance becomes the essential feature of external design, but in the cottage a rather rambling effect is infinitely more desirable. Externally the Ideal Home is just a pleasing array of color, quite unsuited for any bit of architecture save a cottage, for after all the plan of the

inside of a house is the important thing. Once that is right, the external appearance can be readily arranged by a good designer.

The roof tiles are dark brown, and the central gable is of reddish tiles which gradually approach in color the brown tiling over the porch. The oak timber work is filled in with very dark, red brick, the plinths and chimney stacks are of plum-colored brickwork, and the rough cast is in a warm stone color. The iron casements of the windows are painted a dark, lead color which is practically black. The shutters and treillage are green, and the big front doors are of oak. There is a red brick flooring in the loggia, and the tiny little roofs of the beams which jut out over it are tiled with red.

THE ELASTIC PLAN

The general scheme in planning the Ideal Home was that it might be enlarged or reduced in measurements in order to afford rooms of any size de-

sired. It will be noted upon examination of the plans that not only the whole number of rooms may be enlarged, but that any particular room and that above or below it may be enlarged without disturbing the general plan of the house. Also, an extra room, such as a billiard room or snuggery, may be introduced into the accommodating plan, and yet leave its "theme" intact. In fact, it is possible to group rooms for a large house about the central design. So admirable is the interior arrangement of the rooms on the

drawing-room afford a generous impression of space, and the drawing-room with its windows facing three points of the compass is a most pleasant, sunny spot.

Quite a charming feature of the floor plan is that the dining-room, the drawing-room, and the hall each have doors opening upon the loggia. This is one of the prettiest places imaginable. The roses clamber up about the oak beams which ceil it, and the red brick floor gives an appearance of the cheeriest comfort.

ALL BEDROOMS SOUTHEAST

The second floor of the Ideal Home is so arranged that each of the five bedrooms may claim its coveted quota of morning sunshine from the southeast. The servant's bedroom is situated at the head of the secondary stairway, within call of the other bedrooms, but quite apart from them.

All the water arrangements of the upper floor are placed over those on the ground floor so that the plumbing is very simple. The bathroom, tiled with pale green, is delightfully generous in size. One thing about this room which is particularly interesting, as well as unusual, is that it has a draught-resisting door which is made entirely of one heavy piece of wood.

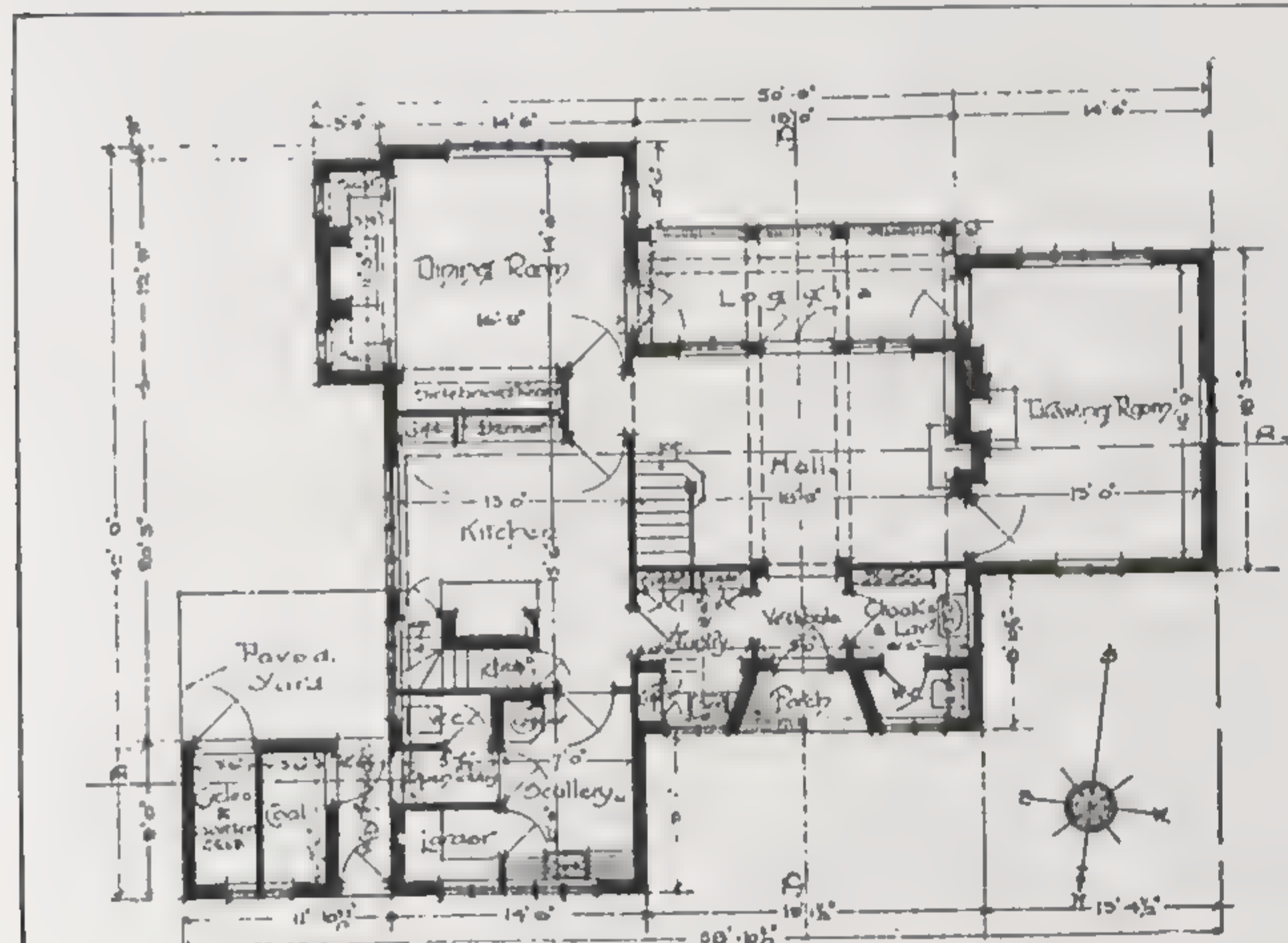
REGINALD FRY.



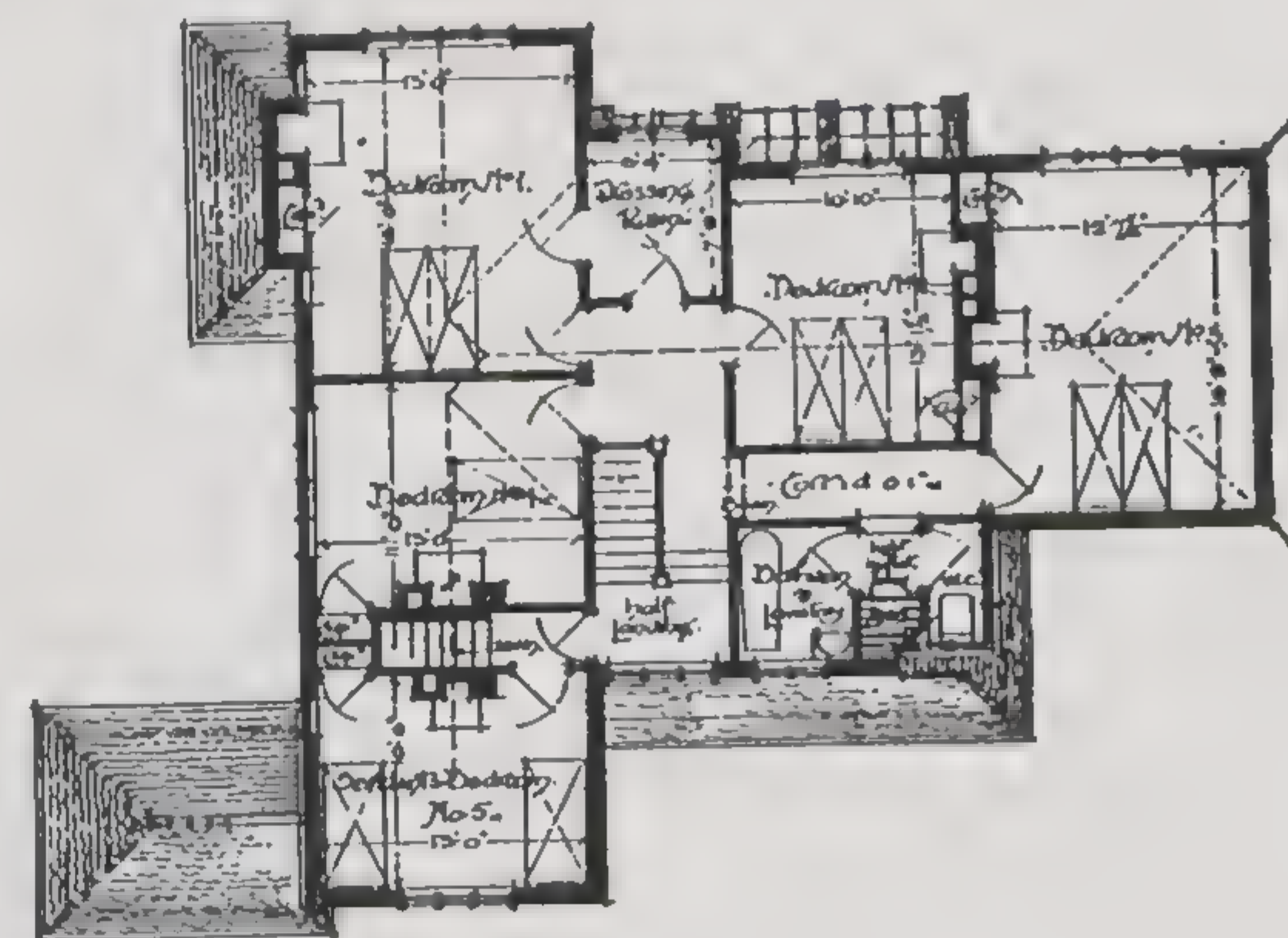
An English cottage covered with gray rough cast, roofed in dark brown, gabled with reddish tiles, and shuttered in green, presents a pleasing array of color



Every bedroom catches its coveted quota of the early morning sun from the southeast



The kitchen and its tributaries, as the center of utilities, has been treated as a nucleus, with reference to which the other rooms have been grouped





YEARS AGO, BEFORE THE CREATION OF THE TAILORED SUIT, THE MANTLE REIGNED SUPREME; NOW THE PREVALENCE OF THE ONE-PIECE DRESS DEMANDS THE RETURN OF THE SEPARATE WRAP, AND BERNARD, WISE IN HIS GENERATION, SUPPLIES THE NEED—ONE OF HIS FAMOUS TAILOR-MADES

A MYSTIFYING combination of jacket and cape rendered more arresting by the beet-red color of the material used, a silk crépon. The jacket front is joined to the cape back by pipings of black satin, which also forms the upstanding collar and the girdle. The buttons are of black passementerie.

“HUSSAR” is the apt title given this three-quarter coat of Bulgarian blue cloth. The rippling, military, shoulder-cape is widely collared with black satin and fastened with a tab of the same. Shining bright are the large, nickel buttons that pleasingly break the line at the smooth sides.

INTEREST is equally divided between the coat and skirt of this suit of old-blue cloth. The coat possesses a belted waistcoat of blue and white linen fastened with pearl buttons, and puffed undersleeves of the striped material. The skirt contributes side lacings, above which are hip pockets.

P A I N T I N G W I T H F L O W E R S



The Picture Garden of a Massachusetts Estate
Where Flowers are Planted to Give as Nearly
as Possible the Effect of a Landscape Painting

From the verandas of the remodeled farmhouse is viewed the glowing canvas of nature



*The rockery in the foreground overlooks the Lower Garden with its
quaint flowers and early vegetables marshaled in orderly sections*

THE ideal combination of house and garden on the estate of Mr. George E. Barnard at Ipswich, Massachusetts, is the result of many years of careful thought. The house originally was a small, unattractive farmhouse, dilapidated and forlorn, containing only four rooms, and situated in the midst of uncultivated grounds. But the location attracted the purchaser, who saw in it possibilities for development. Since then the house has been added to from time to time, and as it now stands, it is a good example of what can be done to suit a farmhouse to modern tastes. Vine-covered verandas surround three sides of the house, the shrubbery has been picturesquely planted, and the interior has been made into attractive suites of rooms.

USING FLOWERS INSTEAD OF PAINT

But the garden itself, the "Picture Garden," as it is called, is the charm of this estate, and as a proof of its beauty it received the Hunnewell Triennial Premium as the best garden developed without marble fragments. This absence of marble pieces and garden furniture discloses the purpose of the garden—to obtain adequate color schemes unaided by such accessories.

From the time the garden was first started, it has been the wish of the owner to paint in flowers what artists have painted on canvas. Steep hills have been converted into gentle slopes; bare spots have been made to bear beautiful plants; and color schemes have been so carefully considered that there is no inharmonious note in the finished garden. The result, as one views it from the veranda or from different points of the walks through the grounds, is that of a series of immense canvases where the picture changes with each move.

In all, the garden proper occupies about ten acres of highly cultivated ground. It consists of the Hill Garden on the north, and the Lower Garden on the west, both about the same size. The higher garden shows chiefly herbaceous borders, about eight hundred feet long, that are backed by shrubbery, and that terminate in two circles, each twenty-five feet in diameter. They form an entrance to the summer house situated at the crest of the hill. The borders are edged twice each year, to provide for a succession of bloom—first with pansies, five hundred of a white variety, which are planted April first, and then in June with the same number of white petunias, which keep an unbroken edging until the frost comes.

At the end of the slope from the summer house there is a flight of ten steps that enter a lawn which extends to the veranda. This lawn is enclosed by a three-foot, terraced wall, the top of which is decorated at intervals of ten feet with large pots of Phyllis geranium.

Below the wall is a formal garden about three feet wide. Here are found three rows of bedding plants, the outer one of centaurea candidissima, the central row of begonia erfordia, and the third row of standard helio-trope alternating with abutilon. At the left of the terrace is a conifer bed, seventy feet by forty, dotted with King Humbert cannas, and edged with Pennisetum longistylum.

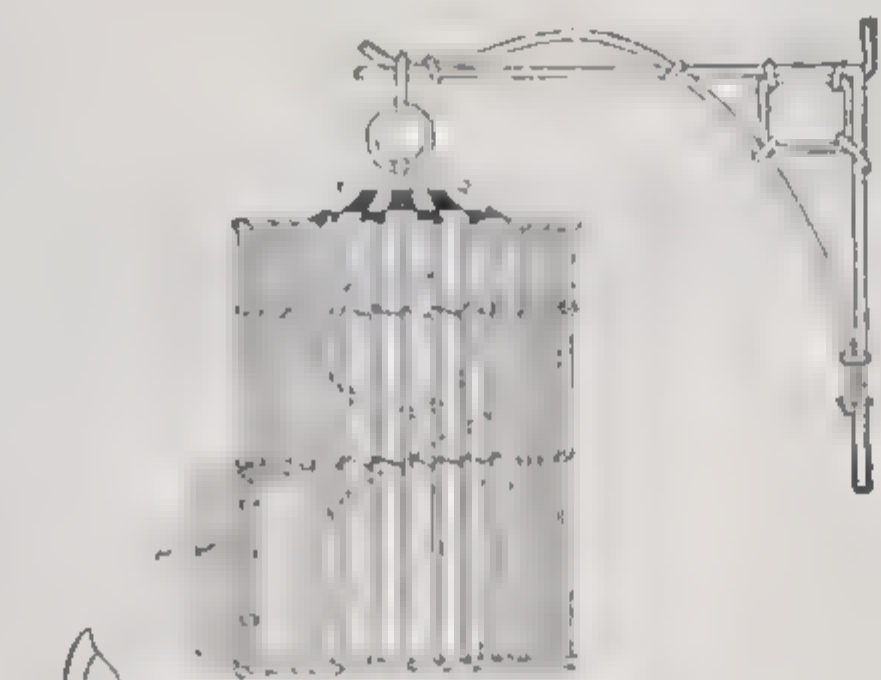
GARDENS APLENTY

If the Hill Garden is interesting, much more so is the Lower Garden, which is reached by a series of steps. Oblong beds running east and west are flanked on the northern side by early vegetable gardens and on the southern side by herbaceous borders. Beyond is the rose garden, the English garden, the rockery, and the Alpine and water gardens, which last occupy a space originally covered with water and an apparently endless depth of black mud. The herbaceous borders on the south side are arranged to match those flanking the fifth and sixth squares. All the paths are under-drained with three-inch pipes to insure dry footing at all seasons of the year.

One lingers longest in the rose garden, where one thousand hybrid tea roses are planted in three-foot beds cut in scroll form out of grass that extends entirely across the garden at the end of the squares. The rockery is constructed of stones and boulders taken from the place as the work proceeded. The plantings are arranged in blocks and drifts averaging one hundred plants of a given kind to each block, and here choicest Alpines are used. The water garden is arranged partly inside the rockery. One section is planted with hardy and the other with annual water lilies.



On the crest of the Hill Garden is the summer house, from which the hill slopes to a terraced wall and a narrow, formal garden



At one end of the house is a veranda with a pergola top inviting climbing vines



From beneath a fruit-laden grape arbor stretch out the vegetable gardens, bordered with flowers





THE SUMMER TOP-COAT IS THREE-QUARTER LENGTH, A BIT MORE SHAPELY

IN CUT, AND LESS SEVERELY PLAIN THAN ITS WINTER PREDECESSOR

COATS FROM FRANKLIN SIMON & COMPANY

THOUGH this English coat of homespun is single-breasted—a decided novelty this season among coats of this character—it is quite warm over the chest, as it buttons up snugly to the black velvet collar. The fulness of the coat body, back and front, and of the sleeves is belted to give a certain shapeliness.

A COAT to replace the too-popular white polo model is this one of white éponge, lined with white silk. The convertible, white moire collar may be worn open in revers-fashion or buttoned to the throat. Unusual is the back seam, placed a little to the side of the center-back and trimmed with white buttons.

ONE of those warm, yet light-weight top-coats of an imported, rough woolen material in a red-brown mahogany shade, that may be used for motor-ing or to slip on after the game of tennis. The collar is convertible, the buttons are of a harmonizing brown, and the belt-pocket is an extremely useful novelty.

THE COTTAGE of SHORT STAYS

REAL estate men say that the total expenditure for taxes, repairs, and insurance, and the average loss by depreciation in real estate values is never over four per cent. of the value of a property. In the case of a house which is built by a loan association, six per cent. must be added to this sum for interest on the loan, which brings the annual expenditure up to ten per cent. It is reasonable to suppose that a small, summer cottage can be built for \$1,200, ten per cent. of which will amount to \$120 for annual expenses. The interest on the land loan, which will be at six per cent., will be only about twelve dollars, as a plot of ground suitable for the cottage will be available in some country district within commuting distance of town for \$200. Adding this twelve dollars to the \$120 already accounted for extends the cost of keeping the cottage up for a year to \$132.

THE PLAN OF THE COTTAGE

Such a house as the one suggested at \$1,200 is sketched on this page. The outside is painted white, save that the shutters and the front door are dark



green. The roof shingles may be green also, although in the cottage illustrated they are the soft, weather-stained gray which comes from a few months of sun and rain. The chimneys are made of gray stone, which harmonizes well with such a roof treatment.

At the front of the house there is a ten-foot entrance porch with a terrace at each side, which is bordered by a privet hedge and floored in stone. From the front door one passes into a big living-room, eighteen by twenty feet. This room is made comfortable by a big open fireplace at the end opposite the door. It has also the attraction of a huge coat closet which fits snugly beneath the stairway. The dining-room opens to the left of the living-room, and it also has an open fireplace. The kitchen, which opens on a stone terrace at the back of the living-room, is fitted with a large storeroom.

On the upper floor of the cottage there are two generous bedrooms and one smaller one. The small one, however, is as large as the average hotel room, and has a large closet, as has also the room on the right of it. On the opposite side of the hall is a large bathroom very simply furnished.

A FIRM FOUNDATION

There is no cellar under this house, but it is particularly worthy of note that the cottage is so constructed that one could be introduced at any time at comparatively little expense. The house as it stands is built on a series of stone foundation piers. Properly creosoted, wooden posts may be used for this purpose, or, if preferred, cement blocks will do as well. The porch is built on the same foundation materials as the house, and it should by no means be floored with wood. Brick or cement should be used as flooring here, or, if possible, the flat stones which are so picturesque for such purposes. A wood-floored porch is not only out of keeping with the cottage, but, deserted during the winter months, it will fall into disrepair in very short time.

The chimneys are built of rubble masonry, but in stoneless vicinities brick may be used effectively. It is not desirable to use cement blocks for this purpose, but if it is unavoidable they should be rough-cast or pebble-dashed.

The framing of the house shows on the inside, as there is no plastering or lining of any kind.

Less than a House, More than a Camp, is This Simple Structure for a Few Weeks' Pleasuring in Summer—Suggestions for Its Simple Furnishing



There is more than a suggestion of hospitality in the comfortably pitched roof and the generous chimneys of the cottage

The studs are, therefore, very carefully planed and all roughness is smoothed off.

The second floor joists are planed, blocked together in pairs, and finished with molding. This gives the effect of a heavy-beamed ceiling. The flooring of the second-story rooms is planed on the under side to form the ceiling of the lower rooms.

If one chooses to work out the plan of this house on a more elaborate scale, the walls may be paneled between the studing and painted a soft gray. This treatment gives a pleasing background for pictures or other wall decorations. The whole plan of this house lends it-

self very readily to extension and elaboration. In fact, it has been planned that, with the addition of more modern plumbing arrangements, a paneled treatment of the wall spaces, and an enlargement of the veranda to include the stone terraces at the front, this cottage would assume the character of a rather sophisticated summer home. Assuming that such elaborations have been made, the furnishings herewith presented would not be out of keeping. In fact, they have been most carefully selected to suit so unpretentious a house—one costing anywhere from this minimum of \$1,200 up to \$10,000.

ATMOSPHERE in WILLOW AND CHINTZ

ARCHITECTURE

plays the chief rôle in the decoration of the interior of a house, for only with correct proportions, perfect balance, and carefully considered lighting facilities can a really attractive and restful whole be accomplished.

Because it supposedly makes the first impression, one often hears a hall referred to as the keynote of the house, but the first impression is made, really, if the owner of the house is a clever person, even before the hall is reached. The setting of a house, its comfortably furnished veranda, its window-boxes filled with rows of bright flowers, and the pretty curtaining of the windows are the things which go to make up the first impression.

THE LIVING VERANDA

The veranda of a country house is where the family really lives, so quite as much attention must be given to the selection of its furniture as for any of the rooms. The narrow, willow table which is illustrated at the

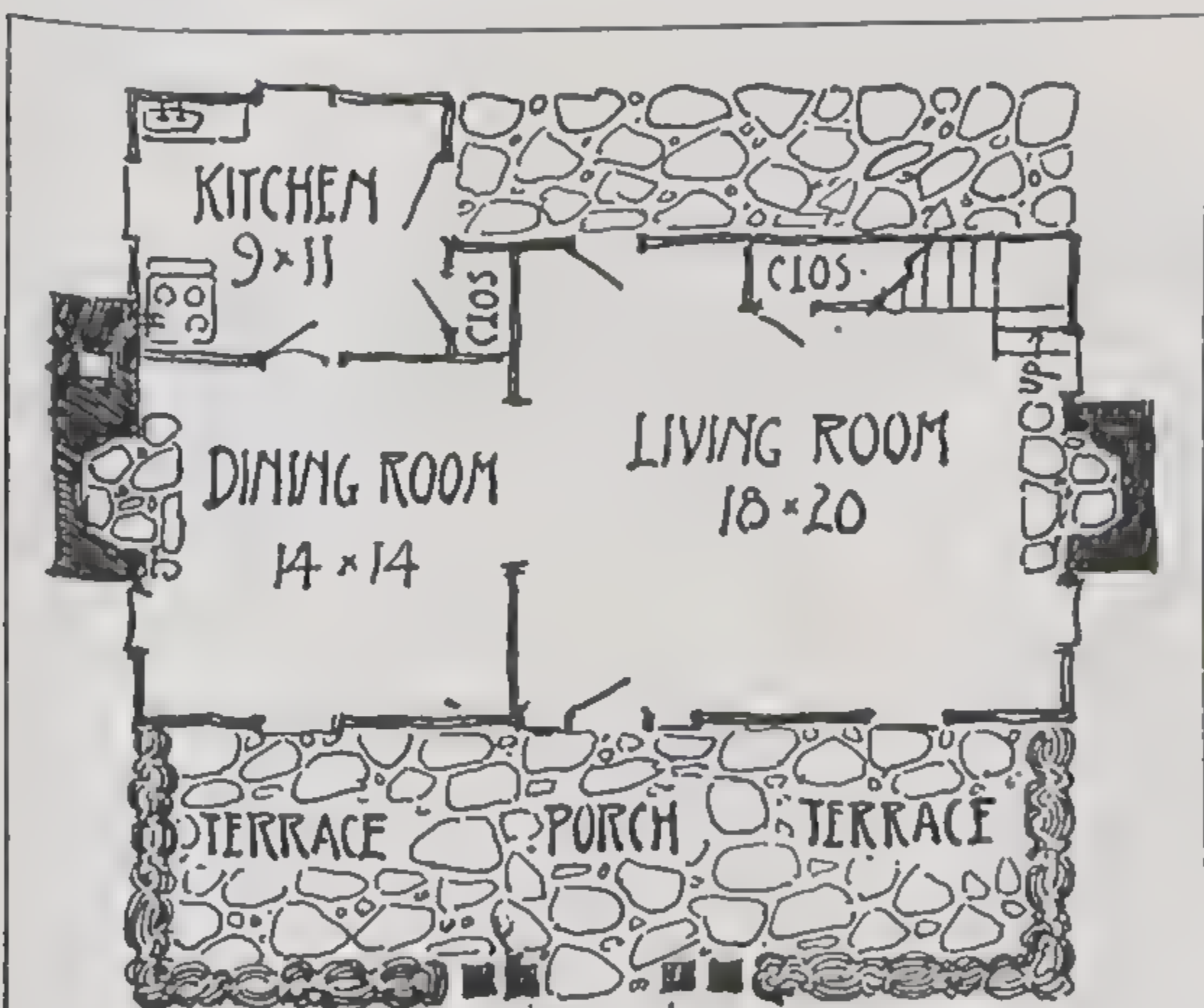


Electric lamp with chintz shade and painted base, \$25

top of page 61 has an undershelf and pockets which will be found most useful. There is ample space on this table for newspapers, and a bit of sewing may be safely trusted to the generous pockets, for no breeze, however brisk, may blow it away. The price is \$20.

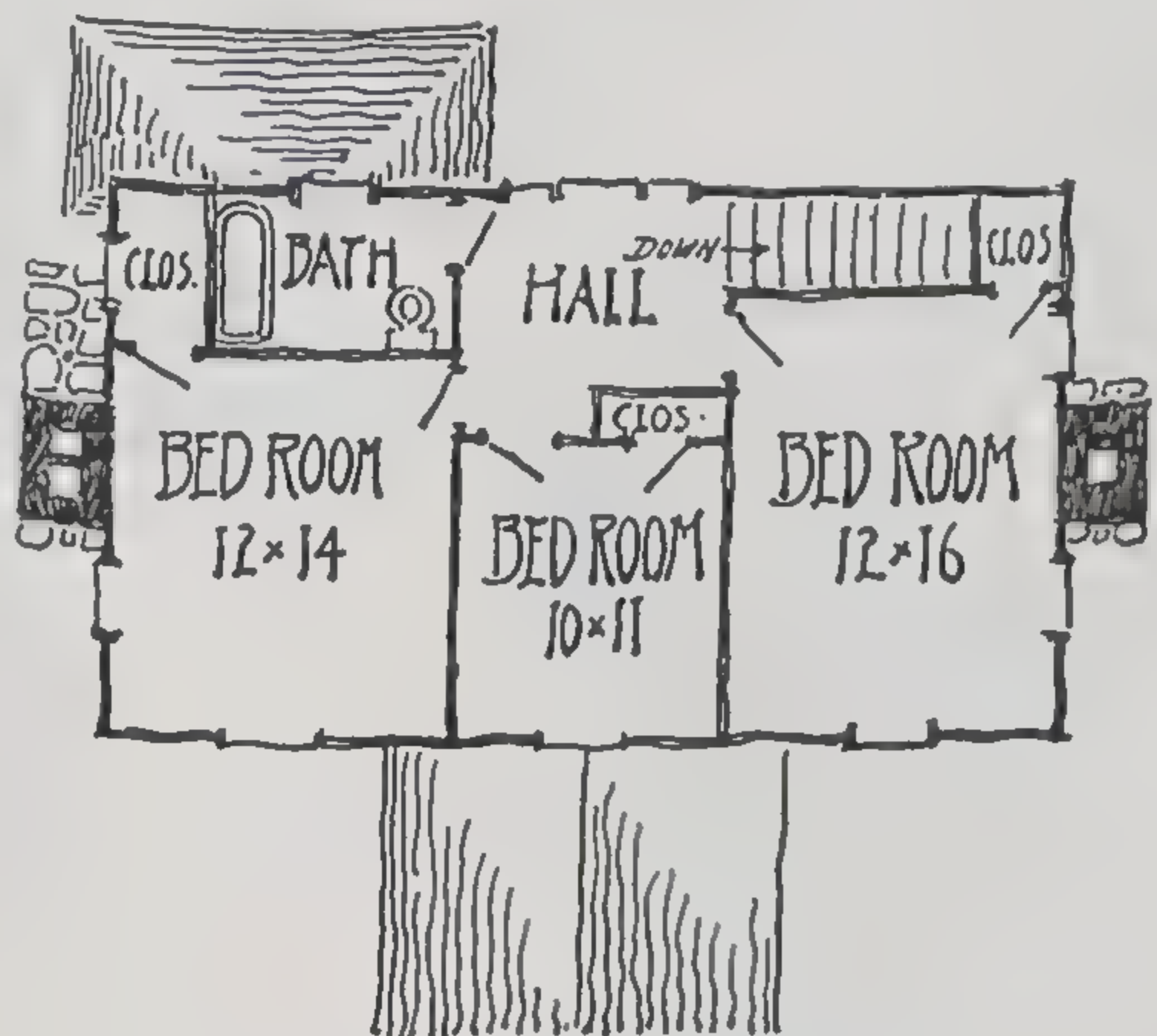
The chaise longue shown in the porch furniture group at the right of page 61, is made in two parts. This is particularly convenient, as it may be made to do duty as two chairs when a number of guests arrive. The chair and foot-rest are priced at \$11.25. The Bar Harbor chairs are quite the most comfortable and good-looking to be found among the inexpensive ones, and if glazed chintzes are used for the cushions, such chairs may be left on the veranda on clear nights, for the dew will not harm them. This does not mean, however, that they will stand a real shower. Without the cushion, the Bar Harbor chair illustrated sells for \$3.50.

A tea-wagon saves so many steps that it is really numbered among the



0 5 10 15 20 25 30 35
FEET

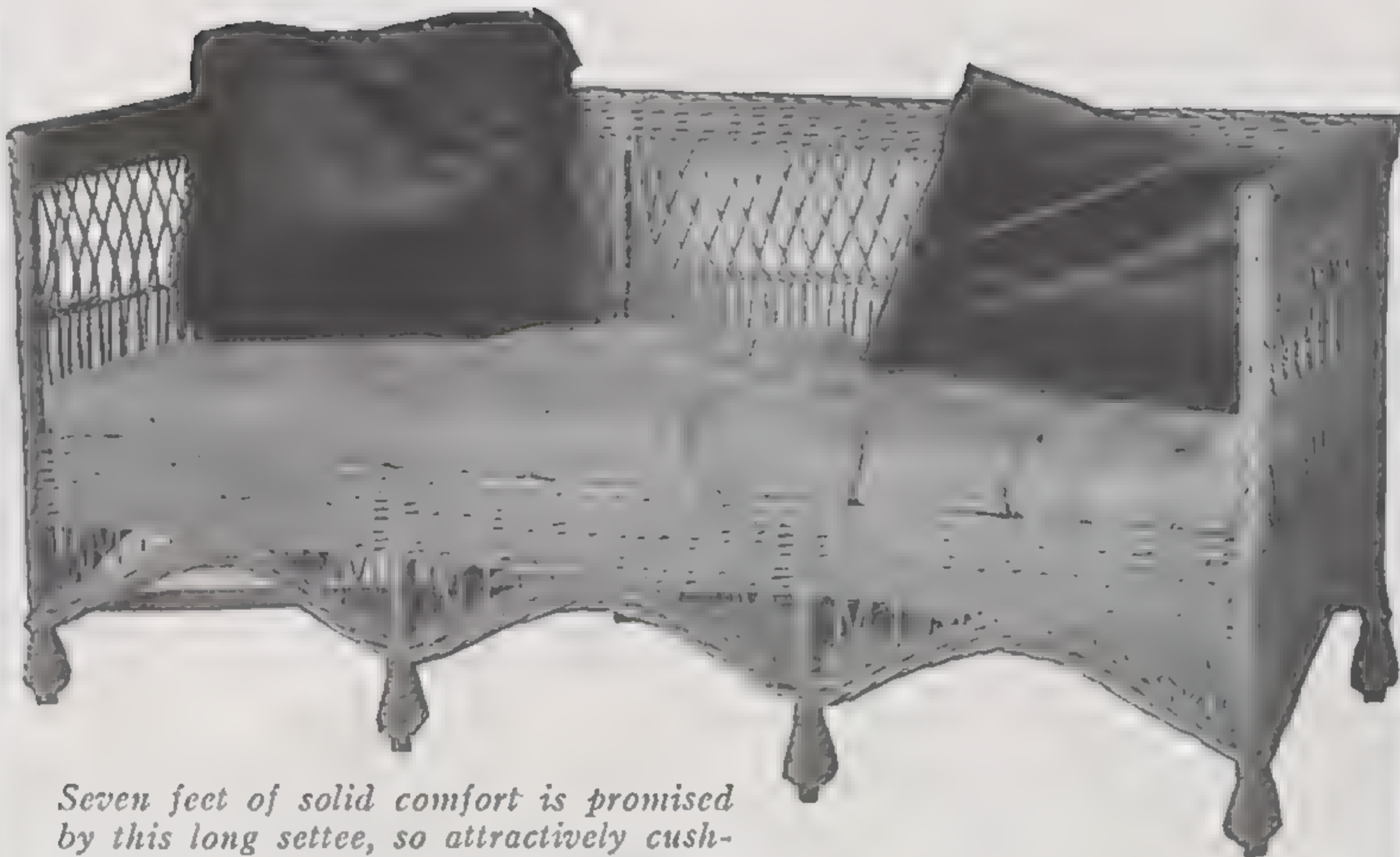
The stone-floored terraces and the rubble masonry of the two fireplaces furnish the keynote of both exterior and interior decoration—a lovely tone of gray



In the arrangement of the second floor a generosity of space unencumbered by complications of small rooms or passages is especially worthy of note



An hour-glass chair which costs, in unstained willow, without cushions, \$12; with cushions, \$20



Seven feet of solid comfort is promised by this long settee, so attractively cushioned and pillowed; with cushion, \$43.50



A deep-seated Curzon chair offers a grateful resting-place after a long country tramp. Price, \$10

essentials in veranda furniture. The one shown on page 61 is \$24. A willow bird-cage designed from those patterned on old, block-printed linens will be a quaint addition to the veranda. Such cages may be bought for from \$3.50 up.

The stone-floored veranda bounded on three sides by well-trimmed privet hedges, and furnished as suggested, is quite charming enough to serve as introduction to the charming interior.

IN GRAY AND COPPER

First comes the living-room. If we would but begin by eliminating every unnecessary article, and then give the greatest care to placing the necessary furnishings, the secret of a livable house would have been learned. The essentials must be as attractive as possible and in harmony with their surroundings, and every one must have a reason for being.

As the walls and woodwork of the interior of the cottage are in this case stained a warm, French gray, and the floors a warmer tone of the same color, the living-room furniture might be stained gray also. The gray of the field-stone of the chimney-breast and hearth makes a splendid keynote for decoration.

The fireplace itself, fitted, perhaps, with andirons, a copper hot-water kettle hung on a trivet of wrought iron, a long-handled toddy bowl of hammered copper, a warming pan, and a corn pop-

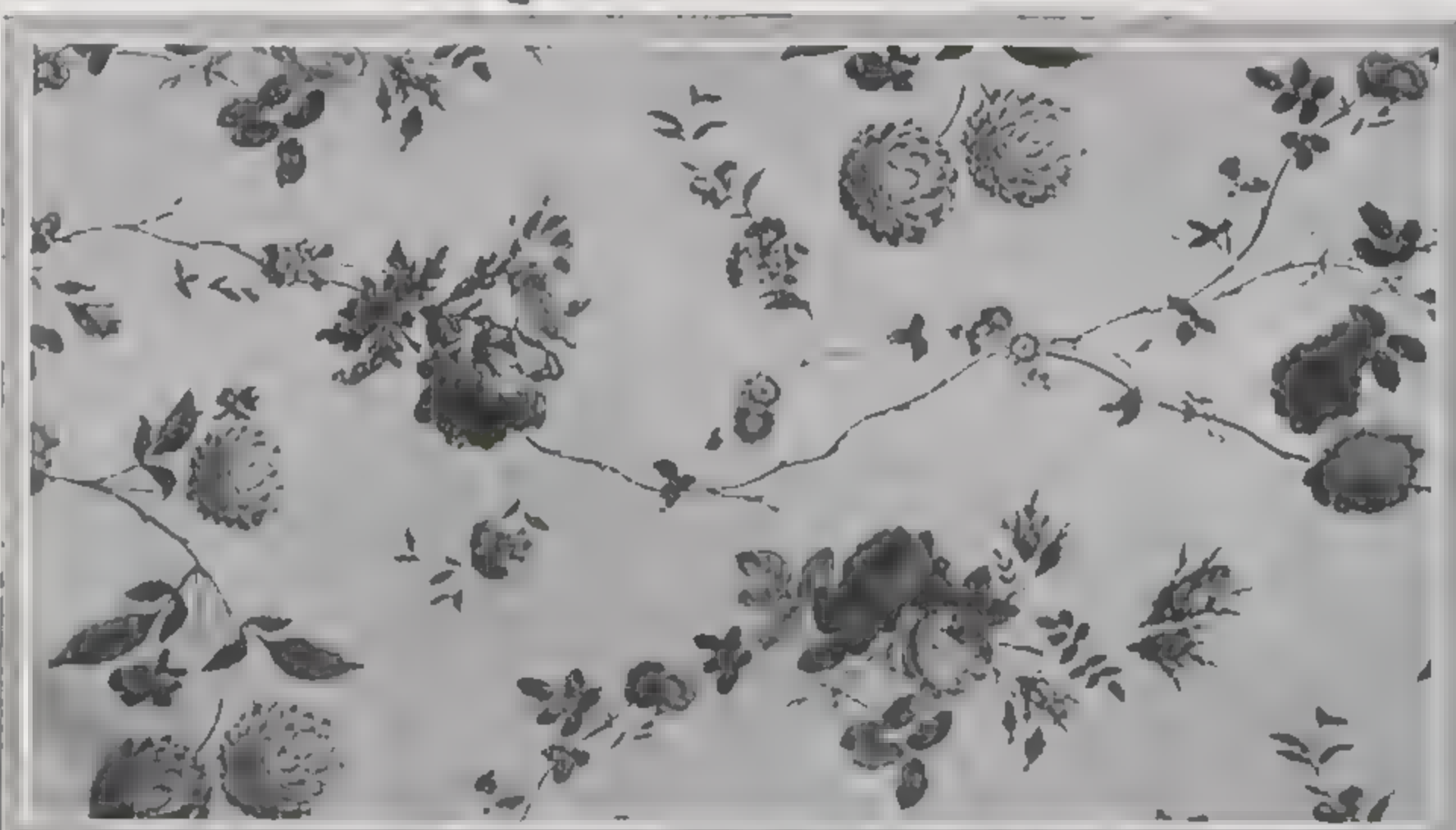
per hanging on the breast, leaves small need for purely decorative articles.

The hot-water kettle shown sells for \$15, and the copper toddy heater, which has a silver-plated lining, sells for \$7.50. For the mantel, little lamps are very charming. Some pretty ones are made to fit into an unusually satisfactory candle-stick from



which there is practically no danger of fire. A lamp of this kind is similar to the old-fashioned whale-oil lamps, and they will burn for two evenings, if the evenings are not extended too far into the mornings. The quaint little chimneys on these lamps do not require wire holders for their

A substantial, general utility chair of wicker, in any color, is \$12.50



Most attractive window-shades, which dispense with the need for curtains, may be made of glazed English chintz

shades, so this gives a greater field of choice than is possible in the case of ordinary candle-shades. These small lamps are splendid, too, for side-lights both in the living-room and in the dining-room, and they are indispensable in the chambers above if there is no provision for gas or electricity.

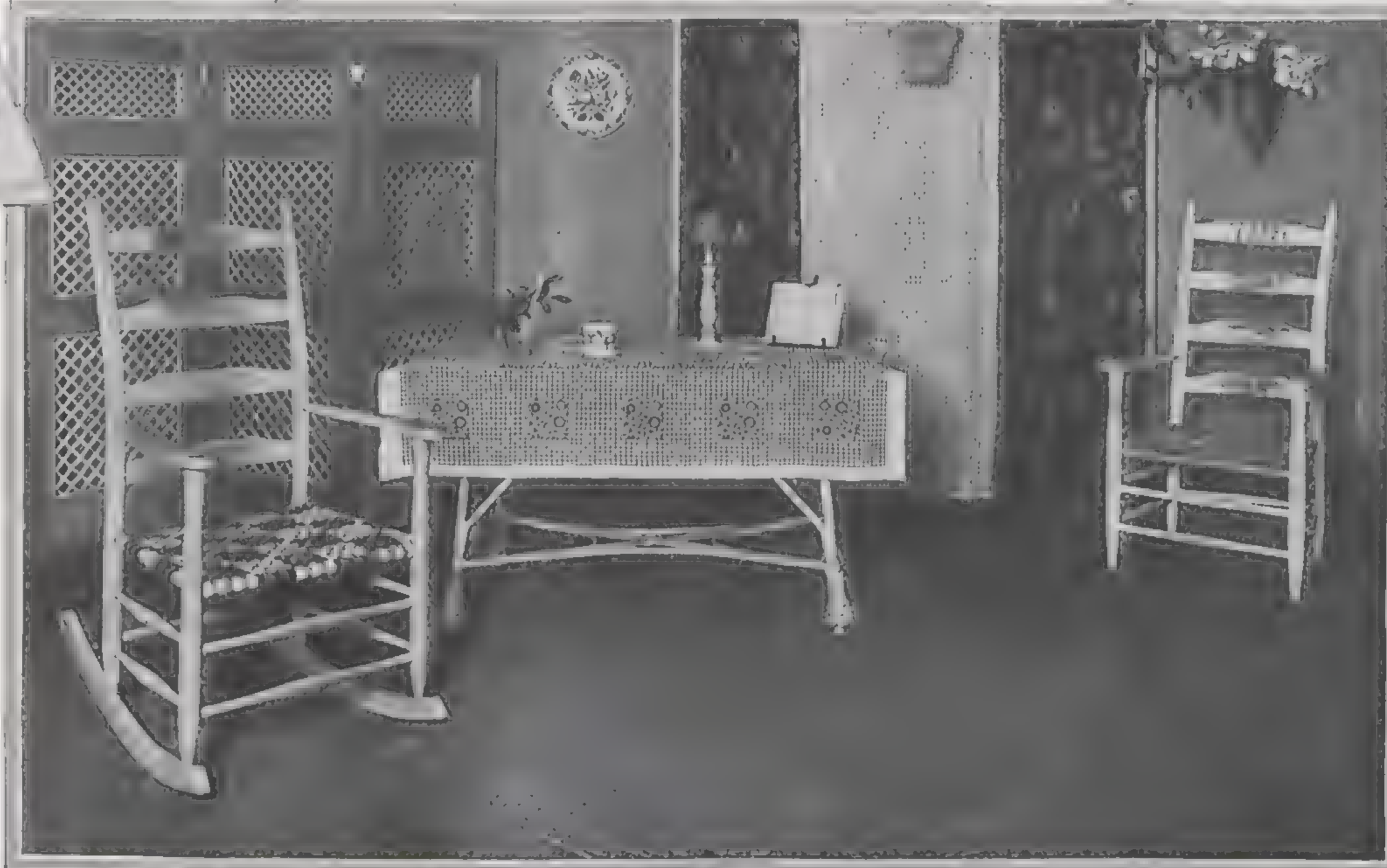
A TOUCH OF IMPRESSIONISM

Beside the fireplace, standing well out into the room, might be placed a willow seat stained a soft gray. A cushion and brilliant pillows, ones that would lose their charm were their setting other than the neutral one it is, give life. At its head is a tall floor lamp, such a one as shown on page 59. It has a slender, gray base decorated in gaily painted flowers; it measures six feet from the floor to the top of its shade. The shade is of glazed English chintz, hand-painted in a large flower and foliage design.

The pillows illustrated on page 61 have been selected with a view to their especial suitability for use on this settee. The entire background of the room—woodwork, walls, furniture, and floor—have been stained in cool grays, and therefore such things as pillows, books, window- and lamp-shades, and screens are depended upon to introduce an apparently accidental note of color. Although the word accidental is used, there was no accident in the choosing of these pillows, for while they are very different in both color and design, they



Carved-wood electric-light standard, painted in two tones. Price, \$10. Harmonizing shade, painted in flowers and butterflies, \$16



A group of living-room furniture which savors of the impressionistic in coloring, and which in design is almost severely simple



A hot-water kettle of burnished copper to swing over the living-room fire on cold days; a long-handled toddy heater would not be amiss to keep it company



A dressing-table, painted black, which a clever woman may stencil in gay flowers. Price, \$12.75

are essentially harmonious. They were evolved in the Vienna workshop under the guidance of Professor Hoffman, and although they are truly Futuristic in design, they have a place of usefulness in this unpretentious, quiet room.

The pillow on the left has a background of subdued green, on which figures a disc pattern in tones of bright orange and black. The one at the right has an olive-green background patterned in fruit and leaves in tones of blue, outlined in black. Between these two

exponents of pure color is a pillow in a black-and-white stripe broken by a flower flatly printed which yet holds its strength wonderfully well.

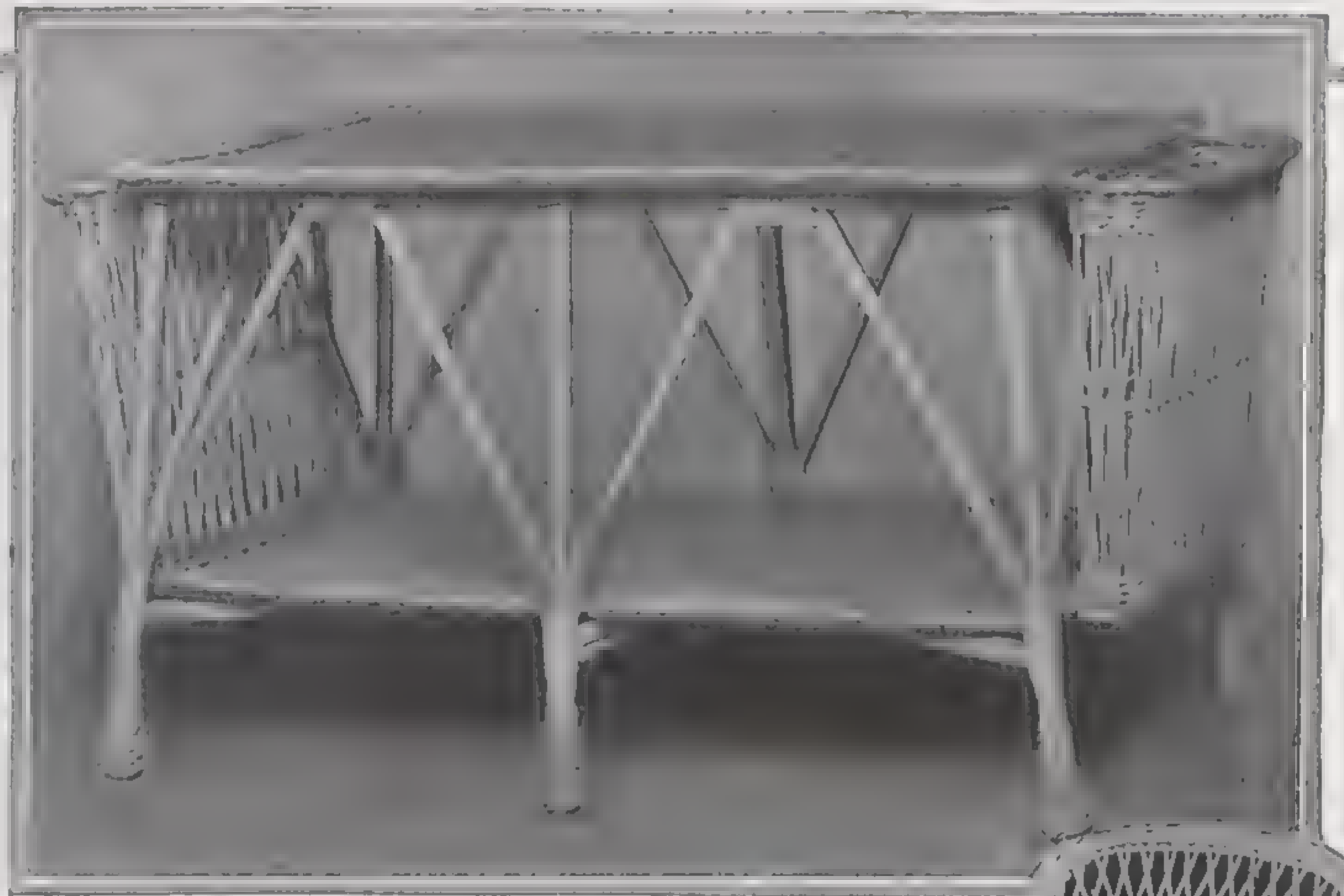
WILLOW FURNITURE—AN ALTERNATIVE

The space in the living-room between the window looking upon the terrace and the front door is utilized for built-in book shelves which balance the stairs at the opposite end of the room. Instead of the usual hangings, a three-fold, chintz-covered screen is placed at the opening from this room into the dining-room. The screen illustrated on this page may be had stained in any color for \$6. A table sufficiently large to hold books, magazines, and a reading-lamp, and substantial enough also to do duty as a writing-table, stands well into the living-room in front of the dining-room opening. The dining-table shown on this page sells for \$27. With the addition of braided rugs and a few comfortable chairs the room, as described, will be a most attractive one.

If the willow furniture shown at the top of page 60 seems too much like the porch furniture to be pleasing to every taste, it is suggested that the pieces of furniture grouped at the bottom of this page may also be used to advantage in a living-room of the kind described. The chairs are hand-made in a most careful and substantial manner. The wood is ash, and the seats are of rush. Such chairs are decorated, after they reach New York, under the direction of a shop where things of unusual interest are to be found. The chairs and table may be made to order in any color desired.

The simple dining-room furniture is

THE VERANDA FURNISHED IN WILLOW AND CHINTZ IMMEDIATELY ASSUMES THE COMFORT OF A LIVING-ROOM



A table of weather-proof willow with generous pockets

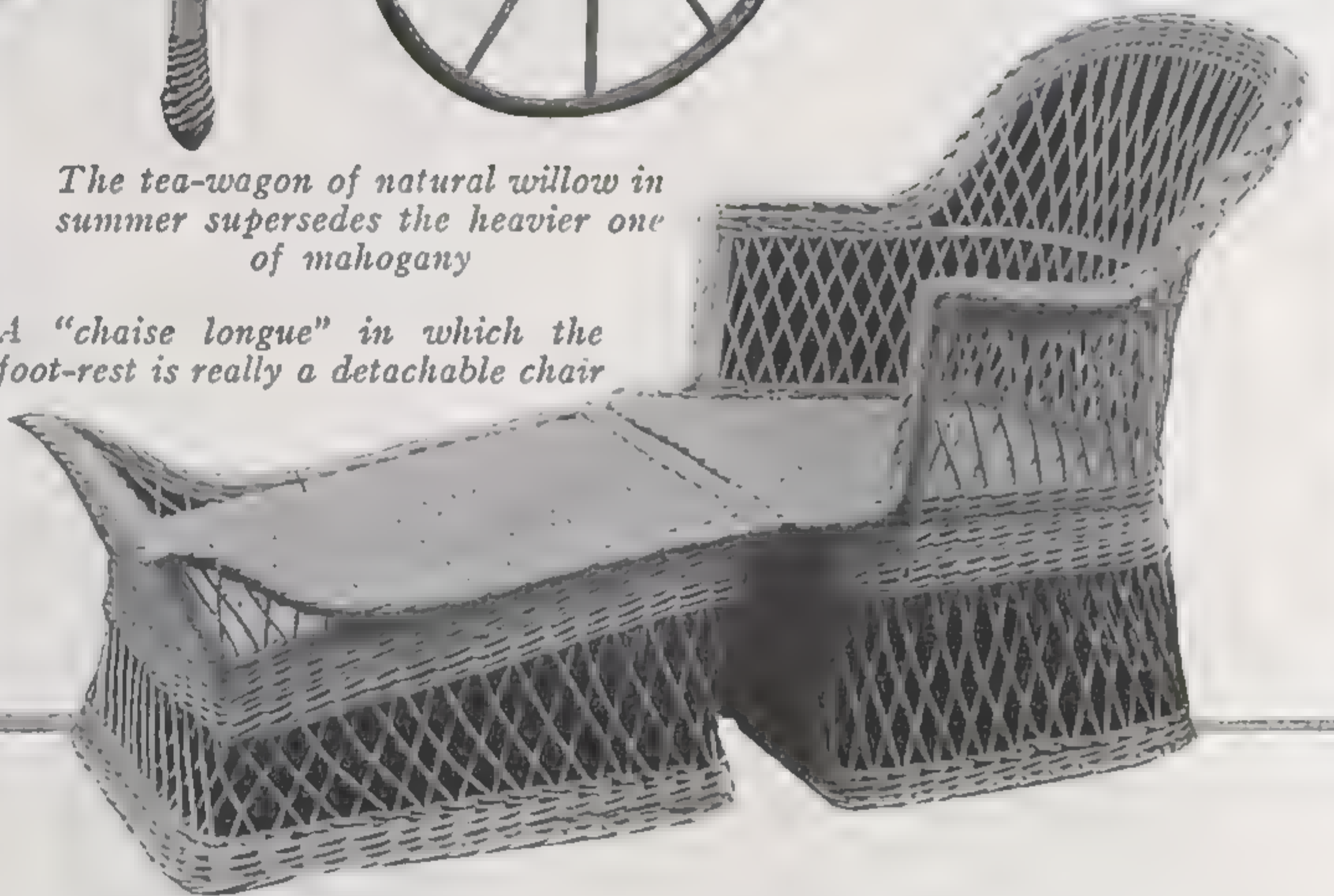


The tea-wagon of natural willow in summer supersedes the heavier one of mahogany



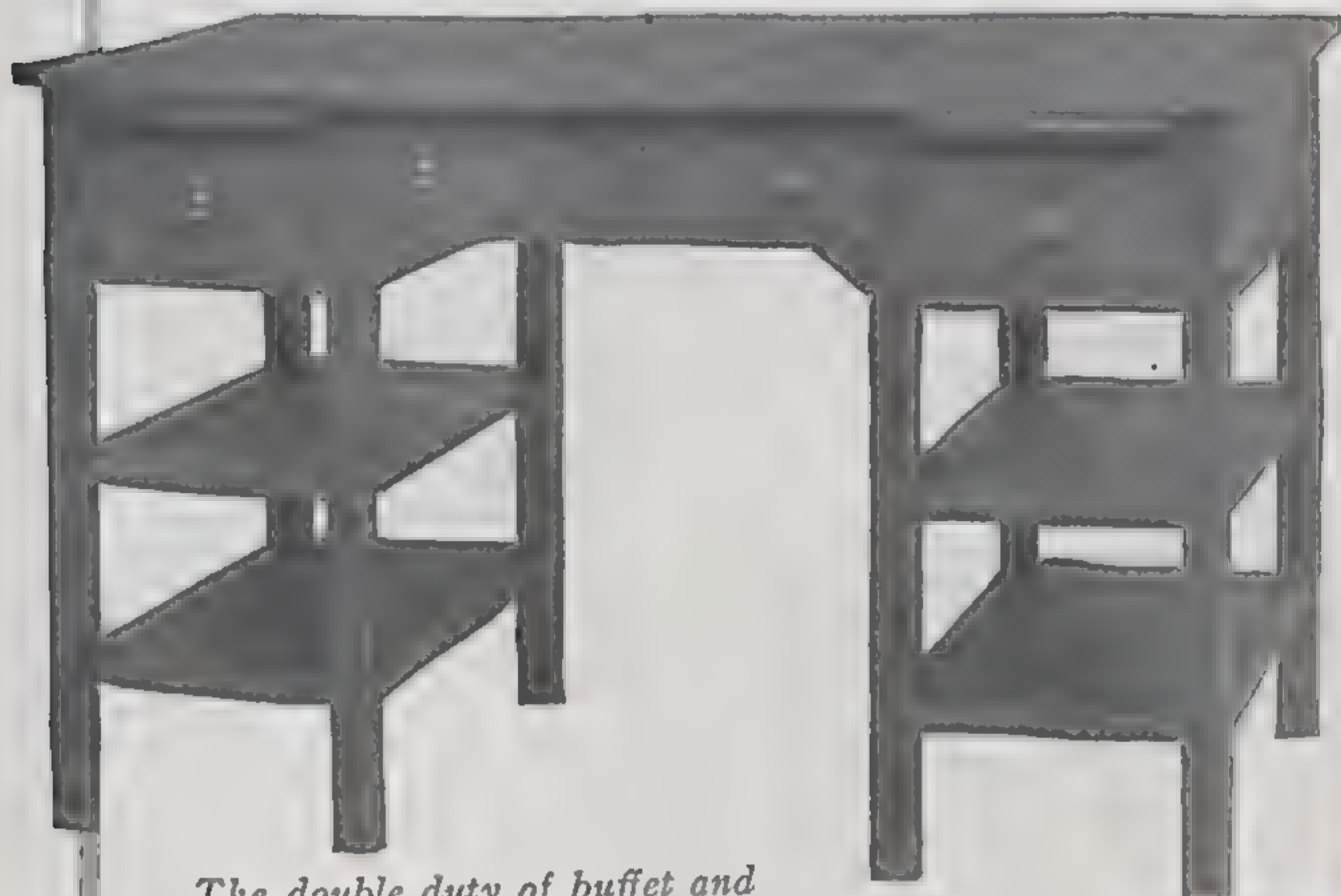
This Bar Harbor chair may stay out unharmed on dewy nights

A "chaise longue" in which the foot-rest is really a detachable chair



This dining table can be extended to a hospitable eight feet

A three-fold screen may be the substitute for dust-collecting hangings



The double duty of buffet and serving-table can be performed by this large, shelled table

For the dining-room, a high-backed chair with reed seat. Price, \$3.50



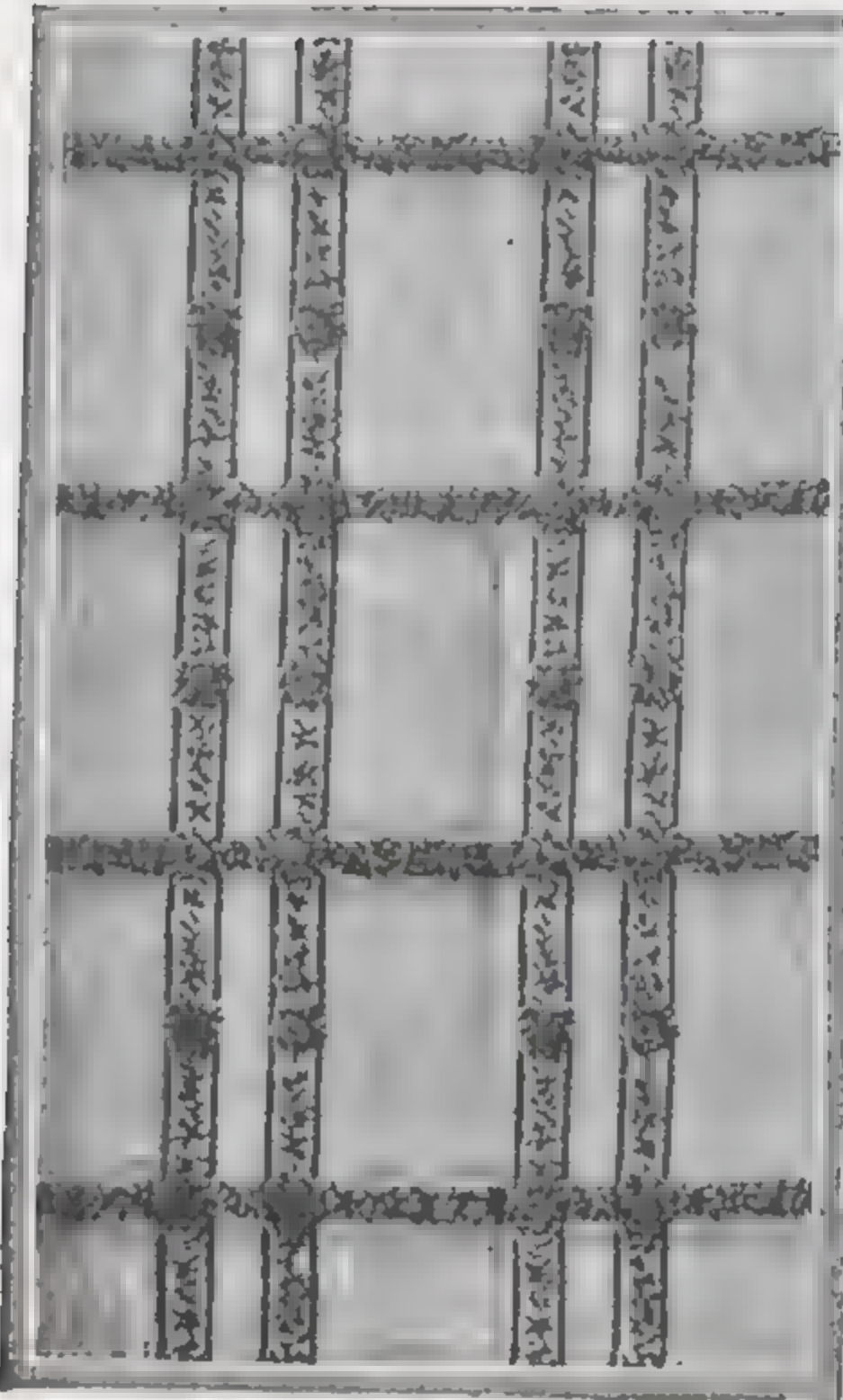
stained gray. Rush-bottomed chairs similar to those shown for the living-room would lend themselves well to the color decoration of the dining-room, and they need not be so pretentious, nor so expensive as the ones suggested for use in the living-room. A glazed chintz similar to the one shown on page 60 may be used for

the dining-room windows; its pink roses, violet dahlias, and soft, green foliage will add the necessary touches of color to the room. This glazed chintz is thirty-six inches wide, and sells for \$1 a yard. Wall-flower pockets, patterned in flowering vines, quaintly shaded side-lights, and bits of colored china also add their quota of brightness.



A one-tone treatment of furniture and walls demands a dash of futurist colorings in the settee pillows

DISTINCTION IS IN DIRECT RATIO TO SIMPLICITY IN THIS DINING-ROOM SET



Bright designs hand-blocked on an orange ground for bedrooms

Above the buffet, which is shown in the group at the lower left of page 61, may be placed shelves for china. The shelves below the buffet and the leaves which may be drawn out above the drawers are most convenient, and dispense with the necessity of a serving-table. Price of buffet, \$15.

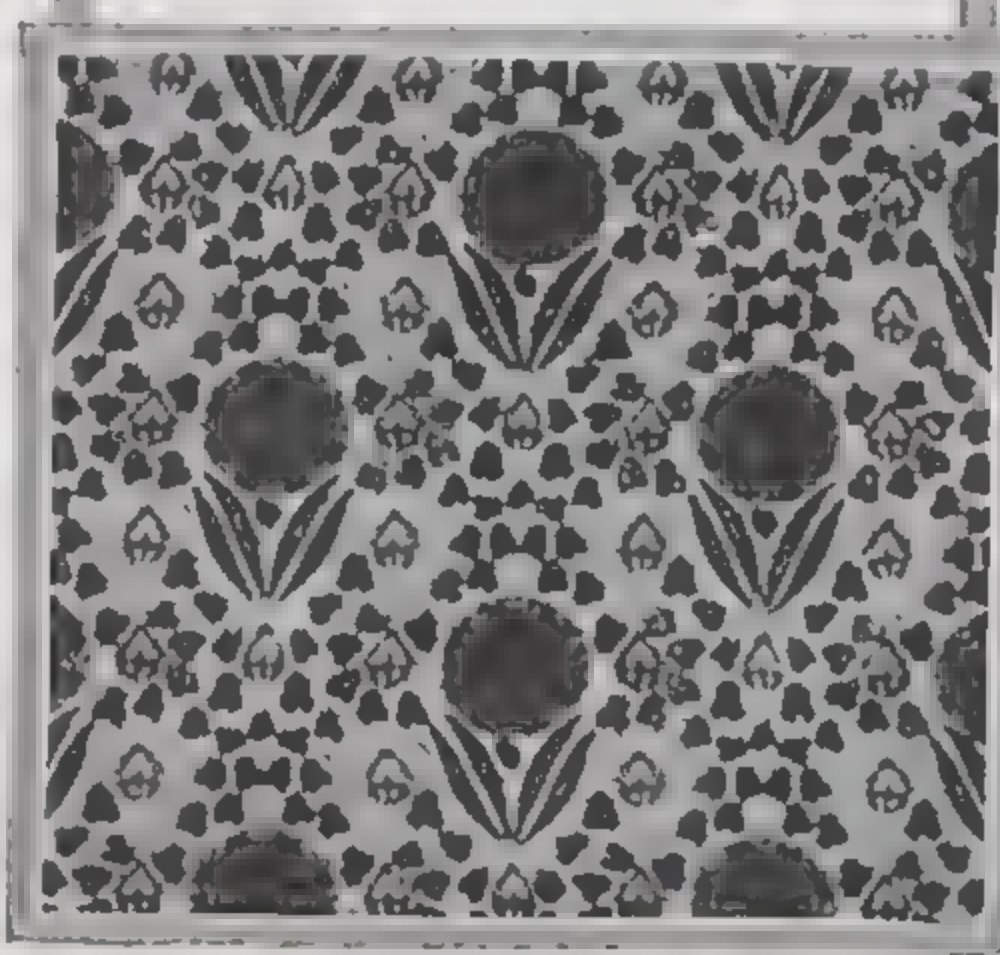
THE CHARM OF THE BLOCKED LINENS

In the decoration of the bedrooms one may indulge in the charming, blocked linens. They may be used with equal effectiveness for bed-spreads, slip-covers for furniture, dressing-table curtains, or window and door-hangings. The bit of linen for this purpose, which is shown in the middle of this page, is a combination of scarlet, violet, orange and black. It is forty-nine inches wide, and sells for \$2.25 a yard. The hangings illustrated on this page are of a somber, burnt-orange tone patterned in violet, green, and white flowers outlined in black. These linens are thirty-two inches wide, and sell for 90 cents a yard. Although Paul Poiret first used them for automobile coat linings, they have been

hailed with great delight by the decorators.

Reed furniture is most refreshing for the summer bedroom, and such bedroom suites, which are usually left in their natural state or else stained in some cool color, are quite a novelty.

The set shown at the bottom of this page has five pieces, each of them vying in novelty and grace of outline with the others. The dressing-table has its rectangular mirror set on a base of wicker-work crossed in a lacey design which is the only open-work about the top of the table. At a first glance a piece of furniture entirely in reed work would



A perfectly balanced color scheme of scarlet, violet, orange, and black has this hand-blocked linen

erwork, but the front of the good-sized drawer is in a closely woven, checked design that precludes the entrance of dust. The generous, four-posted, reed bed invites the pleasantest of midsummer

seem to be unsubstantial, but it will be noted that the closely woven ends beneath the table and the rods which brace it from the sides make of it an article of no uncertain stability.

The novel tri-cornered washstand defies any corner to be too inaccessible to yield every inch of its space to use. The greater part of this piece of furniture is done in open wick-

erwork, but the front of the good-sized drawer is in a closely woven, checked design that precludes the entrance of dust. The generous, four-posted, reed bed invites the pleasantest of midsummer

out fear of injury, and the lightness of the frame of the bed makes a frequent sun bath a simple operation.

STENCILED FURNITURE

The four-posted bed with the dresser, chiffonier, and dressing-table to match which are shown in the group at the top of this page may be had in birch, stained a mahogany shade or painted any color desired. A most charming set has been made by painting the furniture black, and stenciling it with flowers in gold and colors. Where black is chosen, the walls should be made a warm, antique ivory tone, and the chintz of the hangings should be of the cheeriest sort. It is quite necessary that a room furnished in this way should have a sunny exposure, and that the candle-shades reflect the brighter colors at night. The washable rugs, to be had in any color and at any price, are, because of their coolness, quite the most satisfactory for such a room.

A bureau of natural oak may be painted any color. Price, \$22.50

A four-posted bed comes in any width or finish for \$16.50

A chiffonier which boasts a most satisfying number of drawers, \$21

FOR THE BEDROOM, SIMPLE FURNITURE PAINTED A SOLID COLOR OR ELSE STENCILED WITH GAY COLORS ON A SOBER GROUND

Stripes of flower garlands and little birds on a gray linen ground

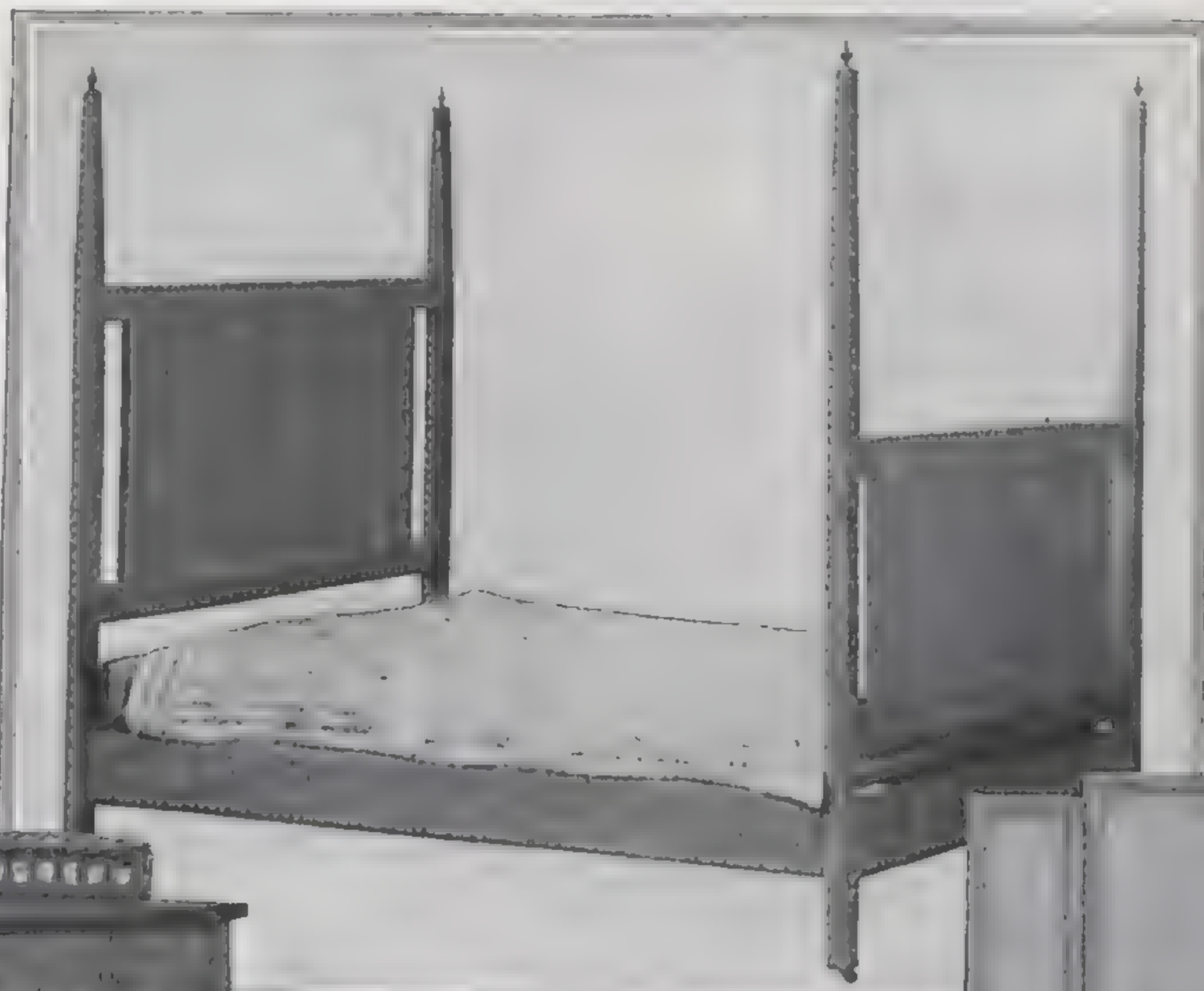
nights' dreams. The flat surfaces of the head and foot boards may be wiped off with a damp cloth without fear of injury, and the lightness of the frame of the bed makes a frequent sun bath a simple operation.

STENCILED FURNITURE

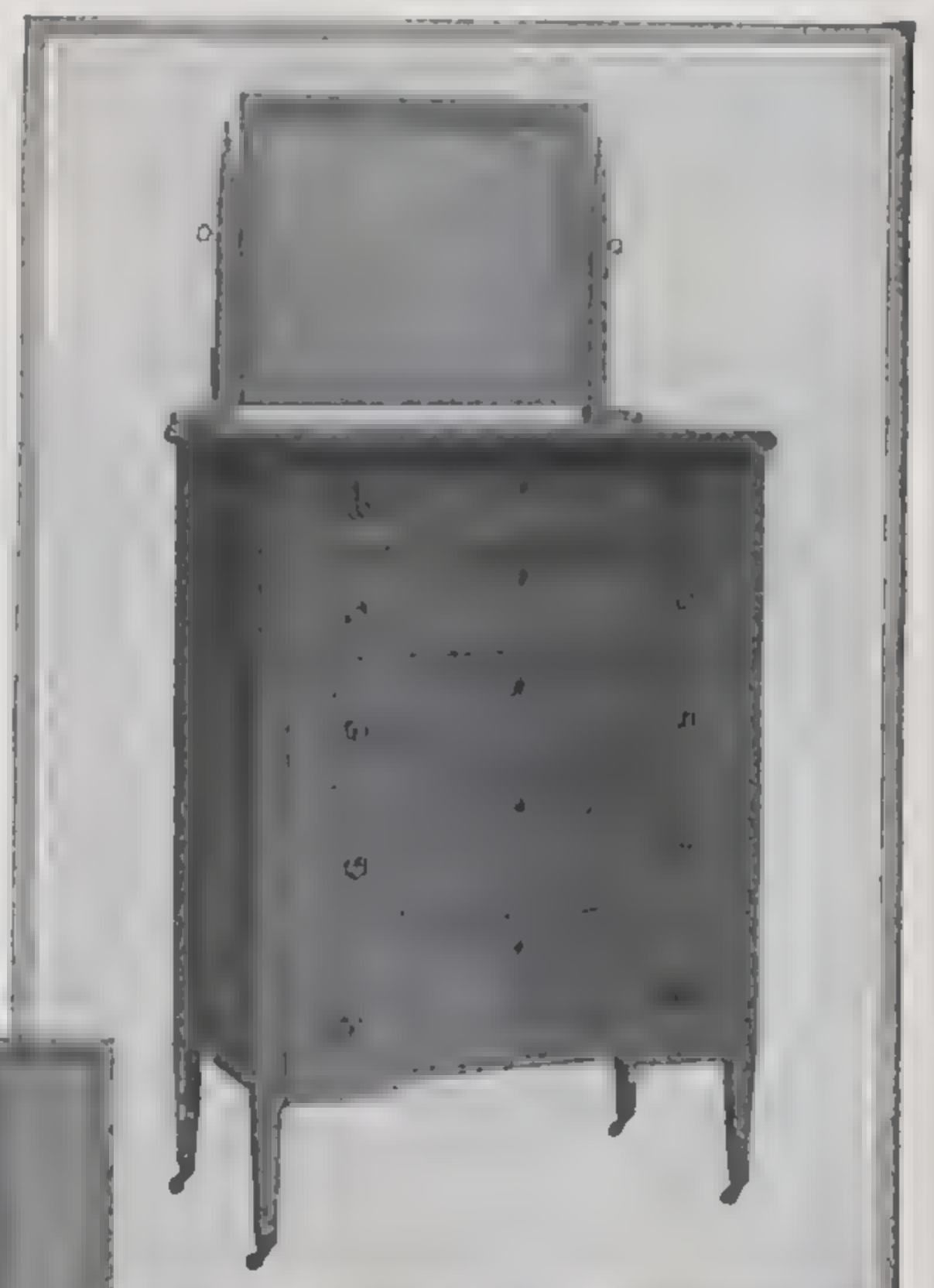
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This willow toilet table for \$30 includes the low-backed chair



A tall-posted reed bed promises pleasant midsummer nights' dreams. Price, \$75



To complete the set of reed furniture is the generous chiffonier; \$60

No corner space too elusive to be utilized by a triangular washstand. Price, \$22.50



A BEDROOM ALL FURNISHED IN REED IS AS REFRESHING AS PRETTY



A toilet-table for \$48, shows the three-fold mirror prized by the well-groomed woman

S E E N o n t h e S T A G E

Since It Is the Purpose of Art to Tell the Truth About Life, Plays that Speak Rosy-Tinted Lies, "Sweet and Wholesome" Lies, Are Ever the Most Immoral

By CLAYTON HAMILTON

SPRING may be considered, in more than the usual senses of the word, a time of resurrection. In the theatre, for instance, it is the season generally chosen for the revival of old plays. The reason for this is obvious. After most of the regular productions of the year have been withdrawn, it is comparatively easy to assemble a special company of noted actors; and, in order that each of them successively may take the center of the stage, it is most convenient to revive a play that was written in the period when it was considered the proper function of the playwright to provide a "fat" part for every actor in the stock-company that was to be exploited by his piece. "Give everyone a chance to act, and hang the consequences"—this seems to have been the motto of the Victorian stage-director. In actual life a servant is a servant, and usually minds his business, but in the plays of our fathers, a servant had to wave his arms about, or sing a song, or be boisterously impudent to his employer—in order to allow some "artist" an opportunity to act.

The revival of old plays affords the student of the theatre an interesting opportunity to reflect upon the progress of the drama. We are living at present in a period when this noblest of the arts is rushing forward at a rate that has never been equalled in the entire history of the theatre; and it is instructive to be reminded of this fact at a time when eloquent but elderly commentators are sighing sentimentally for "the good old days" that are no more.

It has already been pointed out in these pages that the art of the drama has been so completely revolutionized in the last thirty years that the technical methods of our dramatists to-day differ more essentially from the methods of the mid-Victorian playwrights than these in turn differed from the technical methods of Æschylus. It is unnecessary, in the present context, to return to a discussion of this topic; but a word may now be added concerning the progress that has recently been made in the attitude of the dramatic art toward life itself.

A FIFTY YEARS' RETROSPECT

THE text for such a commentary is furnished by Mr. William A. Brady's admirably acted reproduction of Lester Wallack's "Rosedale." This dramatization of a now-forgotten novel was first acted



in New York at the old Wallack's Theatre, at Broadway and Thirteenth Street, on September 30, 1863. It was easily the most successful drama of its decade, and may be regarded as representing that period at its best. During its first season it was acted 125 times, to record receipts that averaged \$900 a performance; and it was successfully revived in 1865, 1868, 1871, 1877, and 1894.

It is not difficult to understand the popularity of this play; for even at the present time it proves itself to be a remarkably effective piece of theatrical contrivance. Several of its scenes are exciting, many are amusing, and a few are genuinely charming; it assembles a round dozen of interesting parts; and it displays a thorough knowledge of the exigencies of the stage. Its defects, when we compare it with the best plays of the present year, are seen to be not technical. It is very differently made than "Hindle Wakes" and "Rutherford and Son," but, looked upon from the point of view of its own method, it is just as well made. It is not difficult for an audience to accept the technical conventions of a period of the drama other than its own. We do this every time we see a play of Shakespeare's, and the production of "The Yellow Jacket" proved that it is possible to receive an impression of reality through the medium of the most unaccustomed and outlandish ritual of expression. If "Rosedale" seems old-fashioned to us

now, it is not because of its soliloquies and its asides, its alternation of front scenes with back scenes, and its deliberate balancing of serious and comic passages. Our own conventions, though different, are probably as artificial. Lester Wallack knew as much about the technique of the stage as does Mr. Stanley Houghton or Miss Ghita Sowerby. The superiority of our own plays is not inherent in their form; it is inherent in the spirit of their reference to life.

For—in spite of our reverence for Mr. William Winter—it must be emphatically stated that the drama of fifty years ago was merely a craft, and not, in any proper

sense, an art. The Purpose of Art is to tell the Truth about Life: and I have set this statement with initial capitals because it has been in every age the creed of all good workmen. No man is truly an artist if the sum-total of his life's endeavor has been actuated by any lesser aim than this. At Columbia University the candidates for the degree of Doctor of Medicine are still required to take the ancient Æsculapian oath to



"The Purple Road," in which Valli Valli and Harrison Brockbank lead, is one of those operatic romances rather likely to fail because it is too good for its audiences

dedicate the knowledge that they have acquired to the faithful and unfettered service of the Eternal Gods; and it would be fitting if any candidate for the career of Art should be required, in similar terms, to bind himself to tell "the truth, the whole truth, and nothing but the truth."

It is evident from "Rosedale" that it never occurred to the dramatists of fifty years ago that it was their duty to endeavor to represent the truth of life. Instead, they deliberately substituted a rosy-tinted lie. Even the author of "Rosedale" can not have imagined that his fabricated fiction provided an explanation—or, in Matthew Arnold's phrase, a "criticism"—of life. He did not even try to hold the mirror up to nature. He conceived the theatre as a place wherein the public might escape from actuality into an insane and pleasing realm of make-believe, instead of conceiving it as a place wherein the public might be privileged to ascend into the educative region of reality.

The attitude toward life which was maintained by the playwrights of fifty years ago must be stigmatized, by any serious student of the drama, as an immoral attitude. In a recent public address Mr. Augustus Thomas stated that the theatre is the greatest engine of suggestion that has ever yet been invented by the mind of man. More people are influenced, for good or evil, by the theatre than are influenced by any church, or even by any university; and the impression of life that is conveyed by the theatre is therefore a matter of serious civic concern. The drama is the most effective of all the teachers of the public, and it is of the utmost importance, in any period, that the drama should dedicate itself to truth, and should not

permit itself even the shadow of a lie.

The drama of Lester Wallack's day taught that all human beings may be divided into two classes—those who are very, very good, and those who are very, very bad. This is a lie. It taught that virtue is always rewarded, and vice is always punished. This is a lie. It taught that virtuous people are always physically stronger and mentally more capable than vicious people. This is a lie. It taught that women are always sillier than men. This is a lie. It taught that absolute ignorance is an essential element of female virtue. This is a lie. It taught that the only humanly interesting people in society are either aristocrats or servants, and stigmatized as dull the entire middle class that constitutes the great majority of mankind. This is a lie. It taught—but why go on?

The immorality of bearing false witness against life is seldom insisted upon. On the contrary, a play which tells lies about life—if only the lies be rosy-tinted—is often praised for being, as the phrase is, "sweet and wholesome." We have before us, at the present time, a case in point. In the last number of this magazine, a play by Mr. Owen Davis, entitled "What Happened to Mary," was reviewed with smiling appreciation. This play, though written recently, dates ethically from the mid-Victorian period. It has lately been commended in public letters by the Governor of New York State and the Mayor of New York City. Both of these exalted public-servants have advised every working-girl to see the piece because of the wholesome moral lesson that it teaches. This "wholesome moral lesson" may be summed up in the statement that, under any circumstances, Heaven will protect the working-girl.



All unwittingly "Rosedale" is one of the most immoral of plays. Notwithstanding, Elsie Ferguson wins great acclaim

The play teaches that the best preparation for the inevitable battle between the sexes is an utter ignorance of the fact that there is to be any battle, and an entire lack of knowledge of the unequal terms on which the warfare must be waged. It teaches, furthermore, that if a girl is ignorant enough, somebody will surely happen along at the right moment and give her a job. It also inculcates the doctrine that a poor girl is certain, sooner or later, to be sought in marriage by a man of wealth and sterling character. One trembles to think of what might happen to any shop-girl if she should seriously accept the advice of our Governor and our Mayor, and proceed to build her life upon the basis of these doctrines. Yet, one of these amiable moralists has also taken pains to publish a letter in which he declares that the utterances of the wisest man who lives in France to-day are of very small importance to the public.

If we are to censor the theatre at all from the standpoint of morality, let us by all means attack those plays that teach the public that life is something different than it is. The truly moral works are those that tell the truth. "Rosedale" is immoral, because it woos us to admire traits of character that are not truly admirable, and persuades us to applaud actions that are not really heroic. The theatre of fifty years ago was an immoral institution, because it propagated a false and fabricated view of life instead of endeavoring "to show virtue her feature, scorn her own image, and the very age and body of the time his form and pressure." From the point of view of art, whose purpose is "to hold the mirror up to nature," Mr. Galsworthy's "The Pigeon" is more worthy than all the dramas of the eighteen-sixties put together. Thus far, in its attitude toward life, the drama has progressed in fifty years. By this distance—enlightened by the torch of Truth—we have marched forward from "the good old days."

"ROSEDALE"

WHEN we look at "Rosedale" more particularly from the theatrical, instead of the human, point of view, we are required to admire its technical efficiency. Each of its eight scenes is effective in its way, and all its dozen parts afford the performers opportunities to act. In 1863 the public went to the theatre to see actors; nowadays they go to the theatre to see a play. That is the difference that has been occasioned by the progress of half a century. The actor has receded from the limelight, and "the play (and not the actor) is the thing." We go to the theatre to-day to receive a vision of some phase of life recorded by one man. Our fathers, fifty years ago, went to the theatre to watch certain histrions perform.

We perceive this difference in "Rosedale." In the second scene the action is halted for three minutes by the watch in order to afford a favored actor an opportunity to take the center of the stage and deliver a set speech in praise of the physician's calling, which has no bearing on the action of the plot; and in the fourth scene another performer is handed a similar opportunity to discourse at length on the nobility of the actor's art. These speeches presuppose applause, and thereby insist upon the



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Grace George's performance in "Divorçons" is one of these perfect things that serve as a standard of comparison. William Courtleigh ably abets her humor

presence of an audience; but life itself, as we have grown to recognize, rolls on without awareness of an audience, and continually cuts its Gordian knots without any seeking for applause.

"Rosedale" is written in a language that now seems to us a curiosity. In his endeavor to be "literary," the author transgressed the proper aim of the literary art. Rightly conceived, the purpose of the art of letters is to record, either by imitation of the actual or by suggestion of the ideal, the reality of living speech. But the characters of Lester Wallack's play seem always to say something different from what real people would have said in such a situation. "Absent thee from felicity awhile," may be accepted; and so also may be the phrase, "Don't kill yourself—not you"; but what shall be said of such a sentence as, "I pray thee to forbear the act of suicide for yet a little while"? It is in this vein that Lester Wallack writes—and that every considerable playwright wrote in "the good old days" that are lamented so touchingly by Mr. William Winter in those eloquent articles in which he deplores the degeneration of the drama in the hands of such authors as Ibsen, Pinero, Jones, and Brieux.

"DIVORÇONS"

FROM the historical point of view, a lesson of a very different sort is taught by the recent revival of "Divorçons," which was also made by Mr. Brady. This

comedy, by Victorien Sardou and Émile de Najac, is older than Mr. Carton's "Liberty Hall," and only a little younger than Lester Wallack's "Rosedale"; but, in the theatre of the present year, it still seems young and very much alive. This impression affords evidence of the significant historic fact, that, until very recently, the French drama stood an entire generation in advance of the drama in the English language.

The characters of this amiably cynical comedy seem still so representative of life that it is unnecessary to make any effort of imagination in order to appreciate the manner in which they must have appealed to the public that witnessed the initial presentation of the play. A husband whose wife has been flirting with another man cures her of her false infatuation by allowing her complete liberty to divorce him and to marry her lover; but, when the tables are turned, she finds her lover less desirable as a husband, and her husband more desirable as a lover, than she had formerly supposed. This formula is still applicable, and will always be applicable, to the general experience of life. The play has not grown old, because, when it was written, it told the truth of life. The characters are still recognizable from the personal experience of any educated citizen of the world, and the dialogue is deftly composed to represent the reality of human speech.

Allowing for the exaggeration of humorous effects that is naturally permissible in comedy, it is impossible not to realize that "Divorçons" exhibits a criticism of life that is perennially true. Such a work does not need, in the customary phrase, to be "revived"; it remains alive, through every interim, no matter how long, in which it does not happen to be acted.

"NOS INTIMES"

PROPOS of Victorien Sardou, whose works have lately fallen a little into disrepute because he has as yet been dead for less than a decade, it should be noted that his early comedy entitled "Nos Intimes" has recently been revived in New York by *Le Cercle Dramatique de l'Alliance Française*. This society gives several performances every season, in the French language, in the Aerial Theatre, on the roof of the New Amsterdam Theatre; and these performances are generously patronized by the section of New York society that is educated to appreciate the art of our sister republic overseas.

"Nos Intimes" was acted on April 4th, 5th, and 6th by an admirable company of French artists, headed by Madame Pilar-Moein. From the histrionic standpoint, the performance was better than those which are usually displayed in the theatres of Broadway. Especially in the element of elocution, these French artists showed themselves far superior to our ordinary companies of actors.

But, to a student of the drama, Sardou's comedy seemed even more interesting than the admirable efforts of its interpreters. This play was first produced in 1861—two years before "Rosedale"—but its attitude toward life did not appear at all antiquated. In several passages

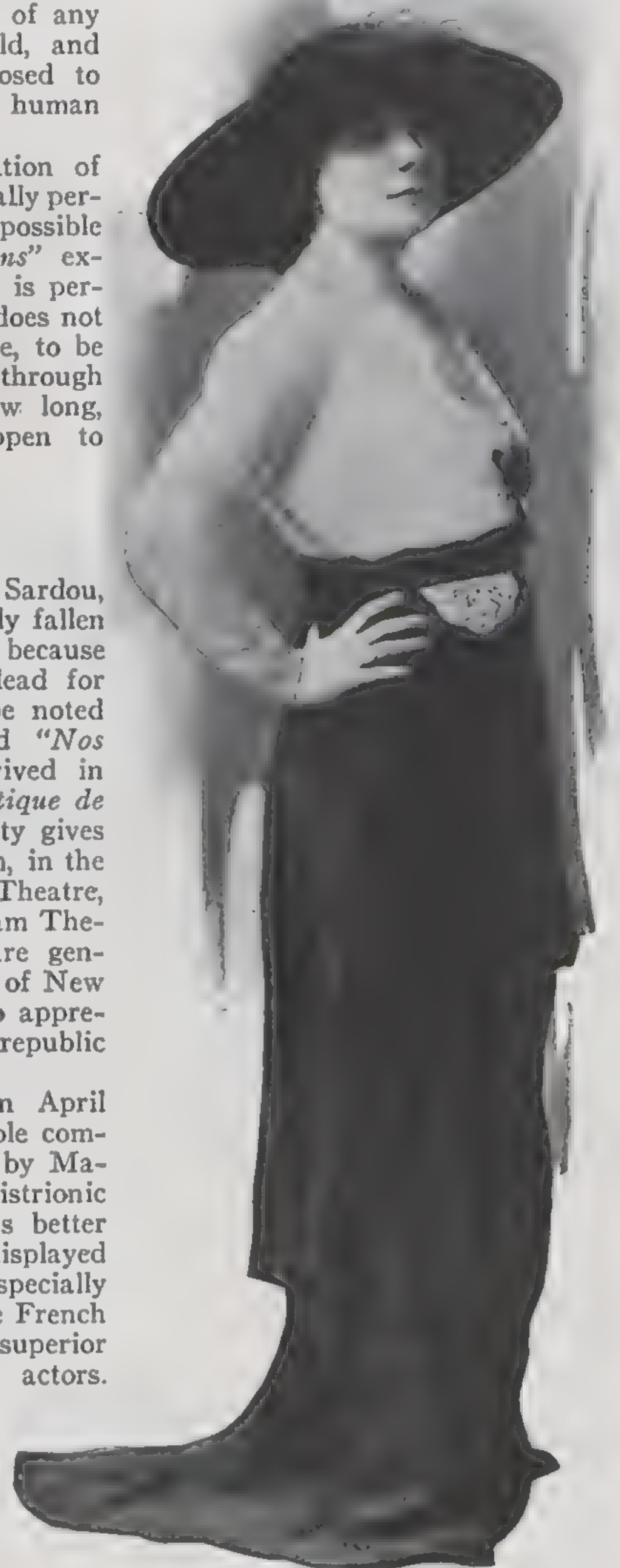
of the dialogue, the Darwinian theory of the origin of the species is employed as the basis of amiable jesting; but, except for the anachronism and the logical employment of foregone conventions of the stage, the piece appeared as if it might have been written yesterday. Its essential satire of the vanity of light acquaintanceship is perennially true. Truly, in the English-speaking world, the art of the drama in the nineteenth century lagged many years behind the progress of the art in France.

"THE LADY FROM OKLAHOMA"

IT is not the fault of the author, Miss Elizabeth Jordan, that "The Lady from Oklahoma" should seem a little like a "revival." The leading motives of this play have already been set before the public of New York in "The Governor's Lady" and "Years of Discretion." Miss Jordan's play was actually produced in the theatre before either of these other works, but, owing to the force of circumstance, it did not arrive at the metropolis until after its theme had been discussed in Mr. Belasco's two productions.

"The Lady from Oklahoma" is an incoherent work. Instead of clinging to a predetermined plot, the author has allowed herself to be wooed hither and thither by the momentary exigencies of her action. She displays that tendency—which is common with inexperienced playwrights—to allow herself to say all she knows upon a given minor point,

(Continued on page 126)



In that lovely Irish sentiment, "Peg O' My Heart," Christene Norman charmingly carries her part



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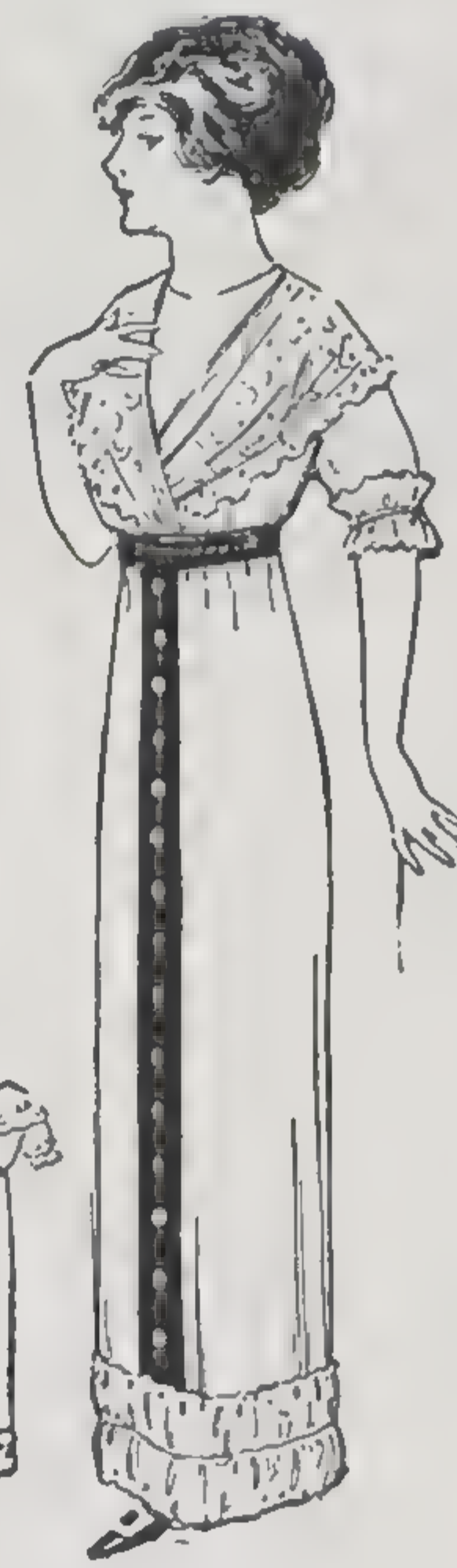
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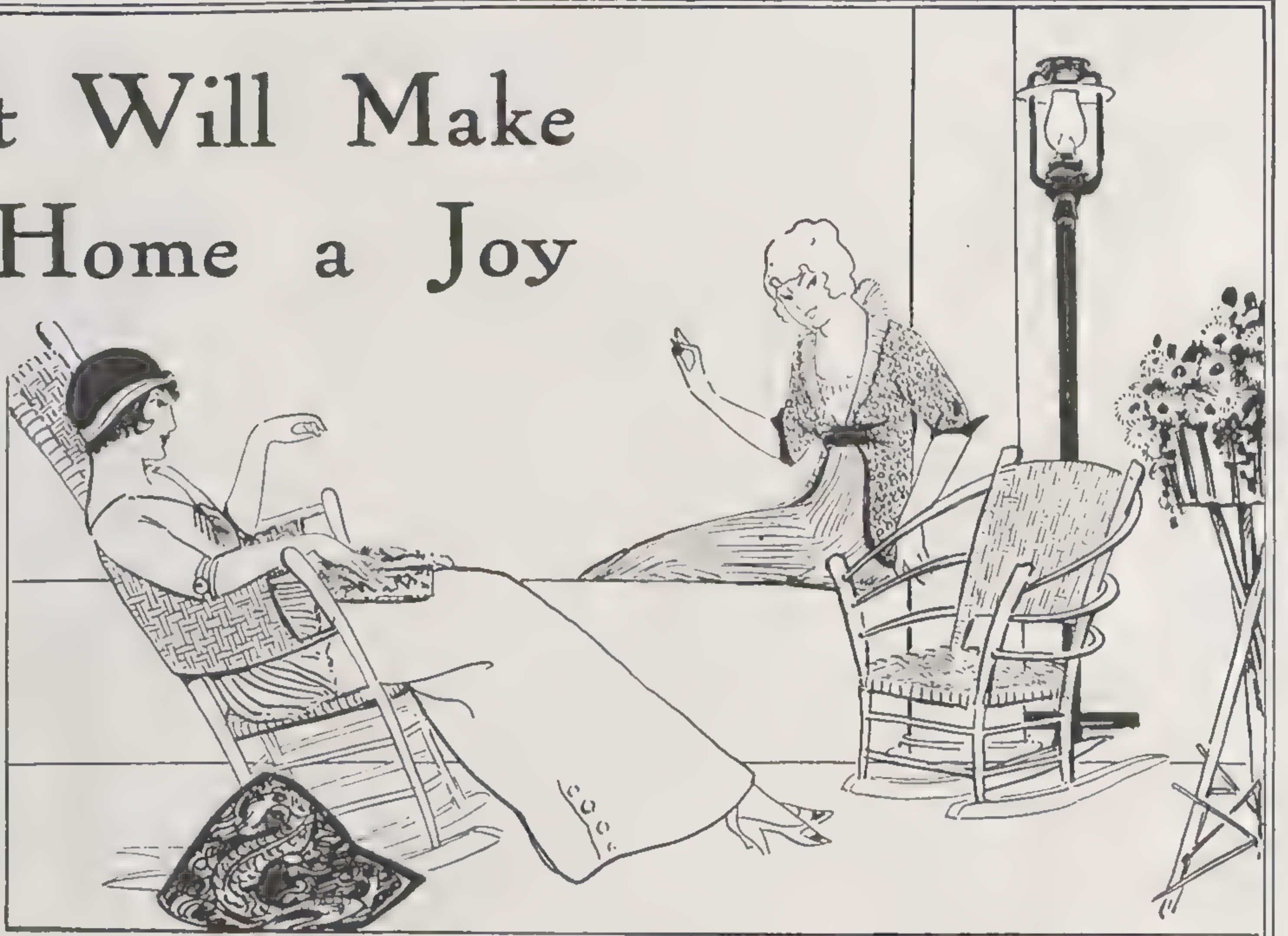
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Order patterns from The Vogue Pattern Service, The Vogue Company, 443 Fourth Avenue, corner of 30th Street, New York

Furnishings that Will Make The Summer Home a Joy

Artistic
Practical
Unique

Furnishings
Specialized by
the Gimbel Store



HAT art, genius and mechanical skill have combined in the making of ideal furnishings for the Bungalow or the summer home that really is a Palace, is evidenced by the collections of furnishings that have been assembled by Gimbels.

¶ If you live in or about New York, your visit is solicited. If you live at a distance, we invite you to address our Bureau of Interior Decorations, whose experts will co-operate with you for the selection of the furnishings you desire.

¶ Merely as a suggestion, we have illustrated a few furnishings which may appeal to you:

¶ Starting with the Post Lamp that will be an everlasting joy if your summer habitation is where electricity is unknown — This oil lamp may stand on the porch, at the gateway, or at the boat landing, and it will burn until midnight or later, as you may time it. \$5.75.

¶ Old Hickory Furniture that gives atmosphere to the porch, is represented by an Andrew Jackson rocker at \$3.50 and a Rest Rocker at \$7.50.

¶ Rattan Furniture in the new two-toned enameled finish—ivory and brown, or green and white—is introduced in a five-piece living-room suite at \$100.

¶ The morning coffee is being served from the new Loving Cup Percolator—\$15.

¶ As the cushions of this furniture are made in our own workshop, you have the privilege of selecting their covers from our collection of cretonnes, and this gives you the opportunity of having them match your curtains—the latter from our Upholstery Section.

¶ In a word, everything for the summer home, even to oil stoves that have all the possibilities of the gas ranges in town houses (at \$5 to \$23.50) to Kenyon portable play-houses for the children.

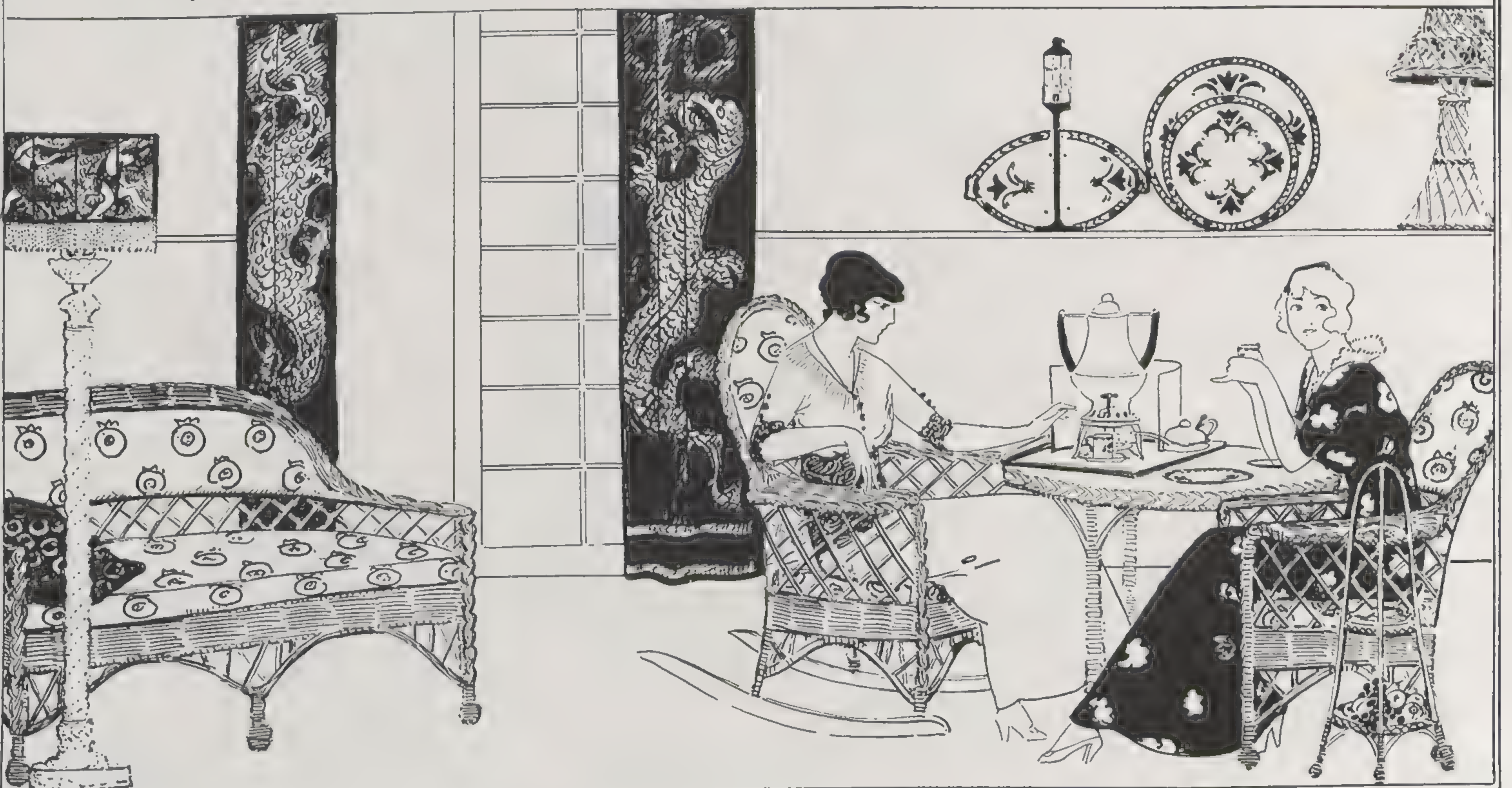
N. B.—English Garden Baskets, completely equipped, at \$2.75 to \$12.50.

GIMBEL BROTHERS

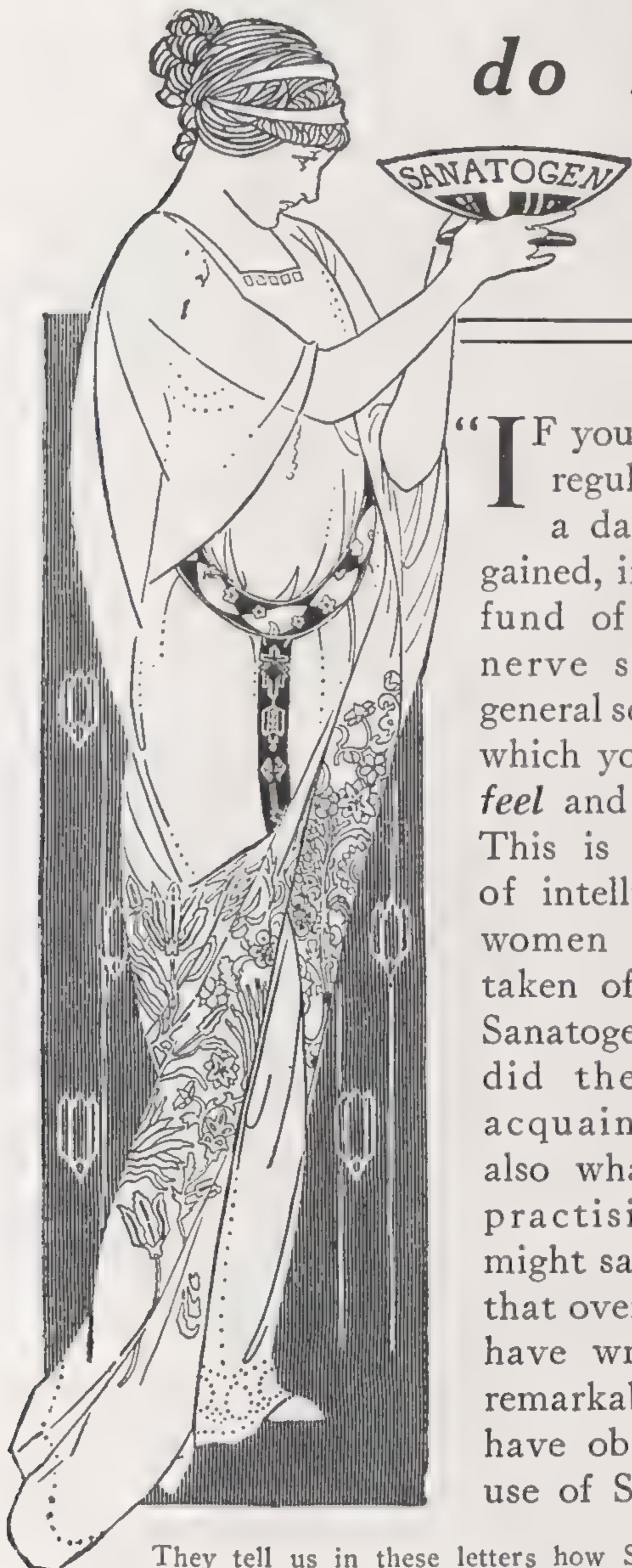
Broadway

Thirty-Third Street

New York



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IF you take Sanatogen regularly three times a day you will have gained, in a few weeks, a fund of added health, nerve strength and a general sense of well-being which you cannot fail to *feel* and appreciate."

This is what thousands of intelligent men and women who have partaken of the benefits of Sanatogen would tell you, did they enjoy your acquaintance; this is also what thousands of practising physicians might say, for it is a fact that over 17,000 of them have written us of the remarkable benefits they have observed from the use of Sanatogen.

They tell us in these letters how Sanatogen infuses new strength and endurance into weak and nervous people, how wonderfully it improves digestion, how quickly its concentrated nourishment builds up the blood and gives new tone and strength to the entire system. The overworked business man, mothers (especially nursing mothers), men and women who have made too heavy drafts upon their vitality, will find Sanatogen a splendid source of renewed health and strength. And remember Sanatogen is a *natural*, healthful food and tonic—purest protein and organic phosphorus—free from anything unnatural or harmful, so that little children can take it with nothing but benefit. You can obtain Sanatogen of any good druggist; it comes to you as a fine white powder which you can pleasantly mix with milk, chocolate, etc.

WRITE FOR A FREE COPY OF "NERVE HEALTH REGAINED"

If you wish to learn more about Sanatogen before you use it, write for a free copy of this booklet, beautifully illustrated and comprising facts and information of the greatest interest.

Sanatogen is sold by good druggists everywhere, in three sizes, from \$1.00

THE BAUER CHEMICAL CO., 34U Irving Place, NEW YORK

PROF. THOMAS B. STILLMAN,
M. S., Ph. D., the well-known
chemical expert, New York,
writes:

"The chemical union of the constituents of Sanatogen is a true one, representative of the highest skill in the formation of a product containing phosphorus in the organic phosphate condition, and so combined that digestion and assimilation of Sanatogen are rendered complete with the greatest ease."

ARNOLD BENNETT,
the famous novelist, writes:
"The tonic effect of Sanatogen on me is simply wonderful."

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No. 2316/10

No. 1834/10

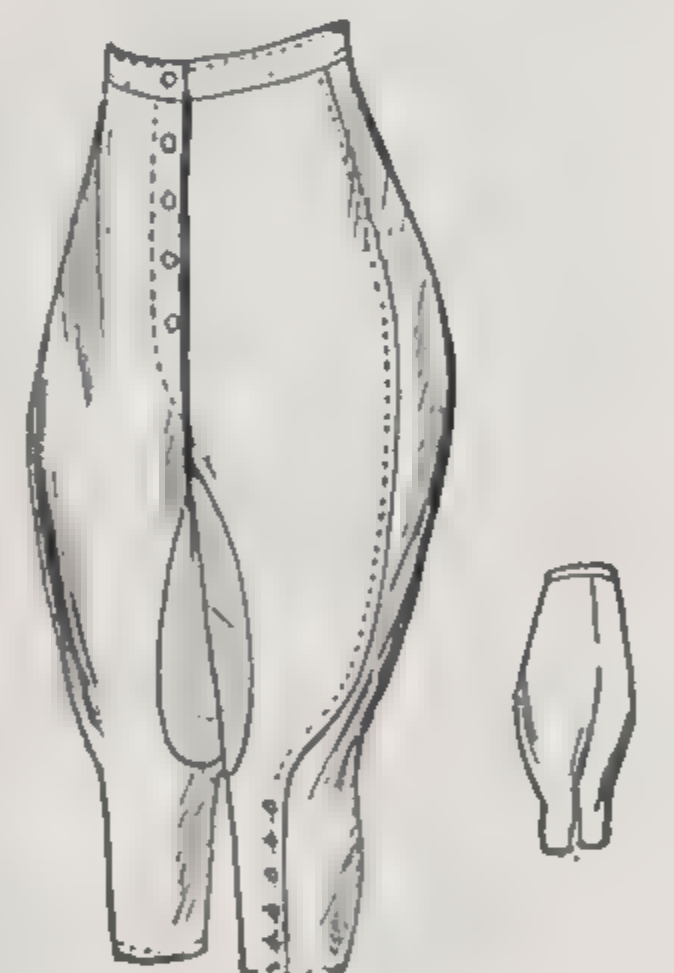
Nos. 2317/10-2318/10

THE CUT WHICH CONVENTION
AND FASHION HAVE DECREED
IS TYPIFIED IN VOGUE'S PAT-
TERNS FOR SPORTS CLOTHES



Nos. 2332/10-
2333/10

The dress on the left may have the cuffs and collar buttoned up or down, and the skirt buttoned in bloomer effect for riding or walking



No. 1835/10



Nos. 2314/10-2315/10

These patterns are priced 50 cents each for coat, waist or skirt, except Nos. 2316/10, 2124/10, and 2123/10, which are \$1 each. Sizes, 34 to 40 inches bust measure, and 22 to 28 inches waist measure

No. 2123/10

No. 2124/10



Wash Dresses for Junior Misses and Girls

206.—Smart one-piece frock of white, wide wale pique; cuffs and collar daintily embroidered and edged with lace. Sizes, 14 to 18 years. Price, \$9.75.

207.—One-piece, long-waisted Russian model of fine French linen; collar and cuffs hand embroidered; girdle and tie of black velvet. Colors: white, blue, pink and brown. Sizes: 4 to 10 years. Price, \$6.75.

208.—Dress of flowered cotton crepe, daintily tucked, waist, neck and sleeves trimmed with embroidery beading with ribbon drawn through. Colors: white with pink flower, white with blue flower. Sizes: 8 to 14 years. Price, \$5.00.

209.—Graduation or afternoon gown of white French voile, handsomely trimmed with lace, finished at waist with girdle of soft silk. Sizes: 14 to 18 years. Price, \$15.00.

210.—Peasant dress of fine chambray, collar and cuffs of stripe pique, patent leather belt, silk tie. Colors: blue, brown and green. Sizes: 6 to 14 years. Price, \$6.95.

Best & Co.

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NEW YORK



AS typical of the standards maintained in our Clock Department, we illustrate a mantel clock of unusual merit.

It is by Elliott of London, a designer and maker whose leadership is undisputed.

The case of solid mahogany reveals hand carving of great skill. The silvered dial affords artistic contrast. The Westminster Chime is played on gongs, the Whittington Chime on bells, while the hour is struck on a separate gong of deep resonance.

We make a specialty of mahogany hall and mantel clocks. Also of antique and modern French and English Mantel Clocks and English and Dutch Hall Clocks.

THEODORE B. STARR, INC.

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DIAMONDS AND PEARLS OF EXCEPTIONAL QUALITY
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CLOCKS BRONZES STATIONERY • LEATHER GOODS

5TH AVENUE AND 47TH STREET
NEW YORK

COLLARLESS BLOUSES
WHICH MAY BE MADE OF
CRÊPE, VOILE, OR NET



No. 2111/10



No. 1912/10



No. 1913/10



No. 2167/10



No. 1697/10

Patterns of these blouses cost 50 cents each. Sizes, 34 to 40 inches bust measure. Order patterns from the Vogue Pattern Service, The Vogue Company, 443 Fourth Avenue, corner of 30th Street, New York



No. 2112/10



No. 2005/10



No. 600

No. 601

No. 602

No. 600.—BLOUSE OF FANCY TOSCA CRÊPE, DAINTILY EMBROIDERED BY HAND. THE SMALL REVERS AFFORD A PIQUANT FINISH. THE SHORT SLEEVES TERMINATE IN TURN-BACK CUFFS. THE BLOUSE IS CLOSED IN FRONT WITH SMALL BUTTONS OF FUTURIST DESIGN.

SPECIAL PRICE, \$10.50

No. 601.—BLOUSE OF WHITE CRÊPE DE CHINE, CLOSED IN FRONT WITH CRYSTAL BUTTONS. THE ROBESPIERRE COLLAR, REVERS, CUFFS AND INSET VEST ARE OF WHITE SILK MOIRÉ, EDGED WITH WHITE SILK BRAID.

SPECIAL PRICE, \$12.00

No. 602.—BLOUSE OF WHITE PLAITED NET, CLOSED IN FRONT. THE CORDAY FICHU IS OF PLAIN NET, EDGED WITH A PLAITED FRILL, SIMILAR FRILLS BEING USED TO FINISH THE LONG SLEEVES. NELLROSE RIBBON IS INTRODUCED UNDERNEATH THE FICHU AND IN THE CUFFS.

SPECIAL PRICE, \$13.50

No. 603—DANCING FROCK OF SHADOW LACE, WITH CHIFFON DRAPERY IN NILE GREEN, PINK, PALE BLUE OR WHITE. GIRDLE OF SATIN RIBBON MATCHING CHIFFON, FINISHED WITH ORNAMENT OF ROSEBUDS AND FORGET-ME-NOTS.

SPECIAL PRICE, \$38.00

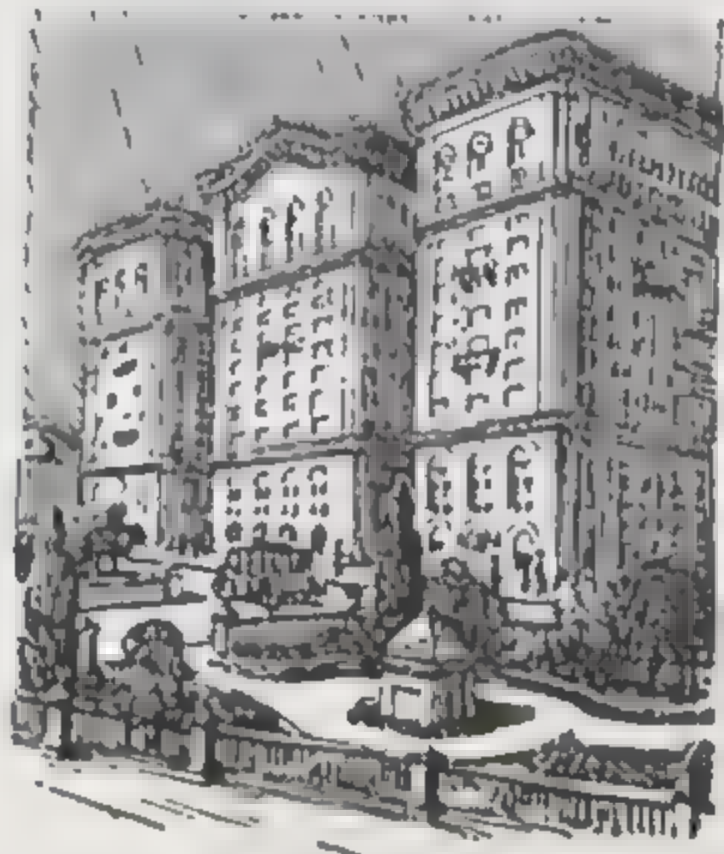
No. 604—DANCING FROCK OF SHADOW LACE, COMBINED WITH CHIFFON, IN PINK, PALE BLUE, MAIZE OR WHITE. GARLANDS AND ORNAMENTS OF SMALL RIBBON FLOWERS ARE USED TO TRIM WAIST AND SKIRT.

SPECIAL PRICE, \$28.00

34th and 35th Streets

B. Altman & Co.

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A haven of rest
in dear old
New York.

The MONTANA
Apartment House far
from and still close to
the turmoil of a great
city. A delightful home
having all the intimate
appointments you have

had in the country—a perfect dining-room;
roomy and beautifully decorated, trimmed
with carefully tooled casings and wains-
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These are some of the features which
make the Montana interesting and ideal.

The MONTANA
375 PARK Ave

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Rentals, \$6,000 to \$2,300
Special Apartments at \$10,000 and \$11,000

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nishing in Louis XV,
Louis XVI, Sheraton, Heppel-
white, Chippendale, or this
newly revived Adam Bros.
Style or any of the classic
periods let us fully acquaint
you with Retting Period Fur-
niture which is of a still higher
quality than simply "Grand
Rapids Furniture."

Period furniture is like great music
in that it can be rendered with
varying faithfulness or excellence.

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is a very high attainment. It is
beautiful and as perfect as human
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It is sold by the very finest fur-
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RETTING FURNITURE COMPANY
900 Godfrey Avenue Grand Rapids, Michigan

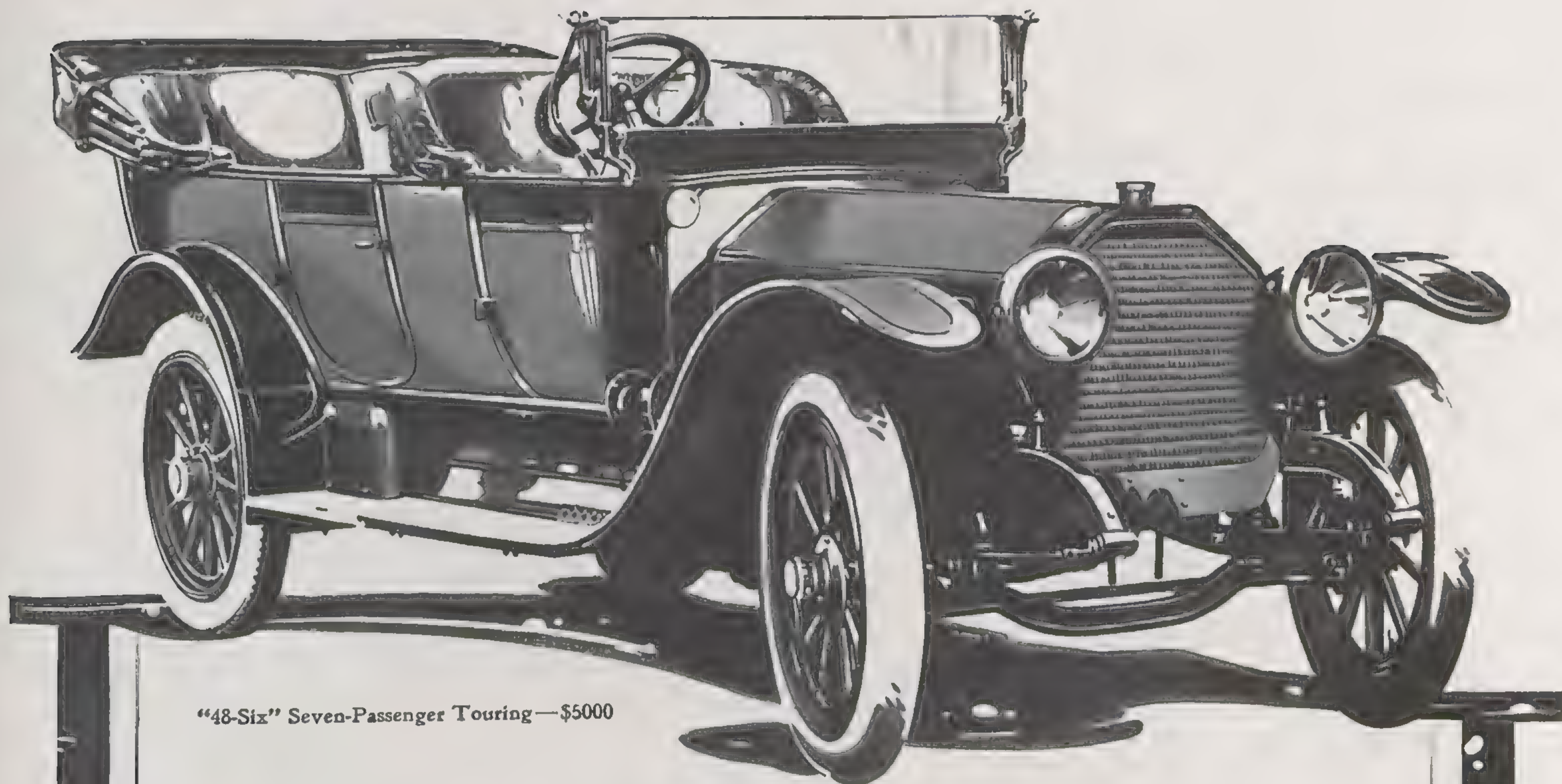
Patterns from which gradua-
tion frocks of crêpe, net, or
batiste may be fashioned



VOGUE'S JUNIOR PATTERNS SHOW-
ING MODELS SUITABLE FOR GRADUA-
TION OR PARTY, TOWN OR COUNTRY



The patterns illustrated cost 50
cents for waist, jacket, or skirt,
except Nos. 1922/10 and 1921/10,
which are \$1 each. Sizes, 14,
16, and 18 years



"48-Six" Seven-Passenger Touring — \$5000

THE BEAUTY OF THE PEERLESS

THE beauty of the Peerless has no prototype. It is too subtle for imitation. It is a harmony of long, straight lines and beautiful areas, a deft composition in wood and steel and brass that makes the beholder feel that these hard elements must have been plastic when the modelling was done.

Through this beauty is seen the majesty of the perfect machine—not the obtrusion of mechanical details—but the latent power, the fitness of parts, the flexibility like that of a living animal, all wrought into refractory materials and controlled by the light pressure of a finger.

PEERLESS NEW MODELS

Three Six-Cylinder Chassis: "38-Six," "48-Six," "60-Six," each a car of matured details. Electric Starting and Dynamo Lighting. Long stroke motors, silent, vibrationless and flexible in control at low speeds; irreversible steering gear; heat treated parts; choice of seven distinctive body types. Prices \$4300 to \$7200.

The Peerless Motor Car Co., Cleveland

Makers also of Peerless Trucks

Peerless
ALL
THAT THE
NAME IMPLIES

American Fashions

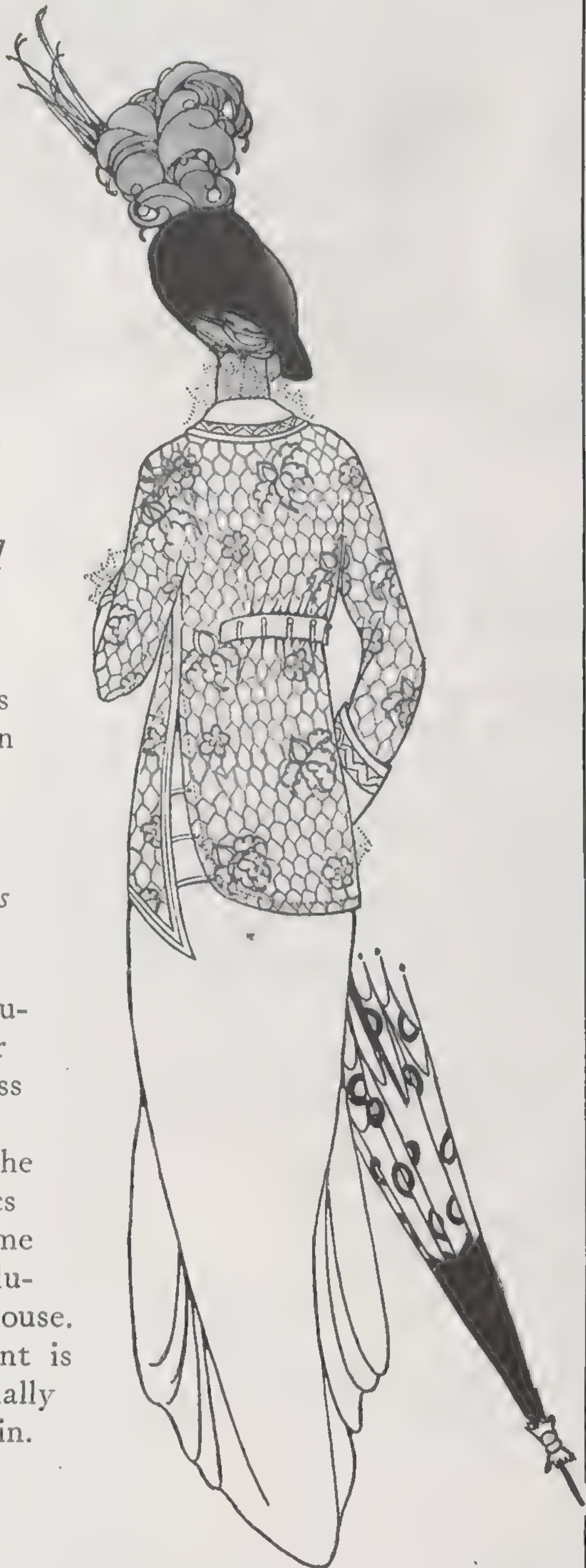
For the well-dressed
American Woman

*A
Superb
Showing
of
Tailored
Frocks*

Paris Models
and our own
Creations

*Smartness
Exclusiveness
Originality*

Styles conspicuous for their distinctiveness and varied effects. All the smart fabrics are shown, some confined exclusively to this house. Every garment is fitted personally by Mr. Stein.



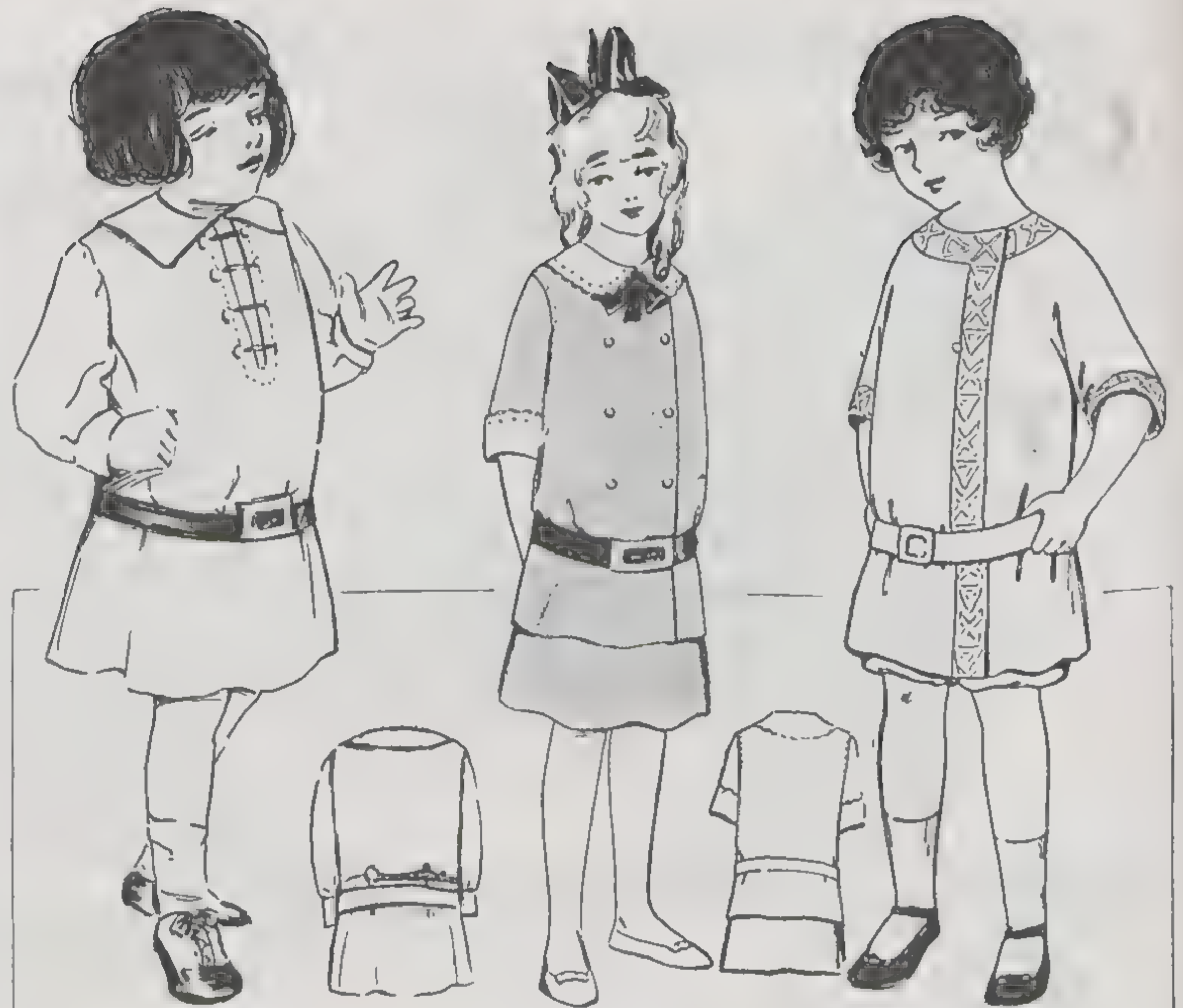
Matelassé coat with finest needle cord skirt to match—one of our own creations. An advantage of this suit is that the coat may also be worn separately.

STEIN AND BLAINE

Ladies' Tailors

8-10 West 36th Street

Near Fifth Avenue New York



No. 1892/10
2, 4, and 6 years

No. 2069/10
6 to 12 years

No. 2073/10
2 to 6 years

Patterns for practical linen play frocks



No. 2076/10
4 to 10 years

No. 2003/10
4 to 8 years

No. 2140/10
10 to 14 years

*Party frocks which may be fashioned of
batiste and lace with Vogue patterns*



No. 1888/10
6 to 10 years

No. 1887/10
6 to 12 years

**VOGUE'S CHILDREN'S PAT-
TERNS HAVE THE DISTINC-
TION OF SIMPLICITY IN
BOTH CUT AND DESIGN**

*Patterns for the designs illus-
trated cost 50 cents each. Or-
der from The Vogue Pattern
Service, The Vogue Company,
443 Fourth Avenue, corner of
30th Street, New York*

J & J SLATER

Spring Models



Number One



Number Three



Number Two



Number Four

—just as your shoe is well-made or ill-made, well-chosen or ill-chosen, so will the effect of your gown be added to or marred. The J. & J. Slater models are distinguished by perfection in the three essentials of a good shoe—quality, style and comfort.

Cut number one illustrates white sailor tie, with a patent leather heel, and bound with a strip of patent leather, which forms a narrow black collar, and trimmed with a highly polished black buckle. *Cut number two* illustrates a black Russia blucher oxford for men, made on a distinctively new model, which tapers in low lines toward the toe—broad shank, low heel, stitched tip. *Cut number three* illustrates a patent leather sailor tie with an inlay of fancy cloth—this is something entirely new, and is a style which we make to order. *Cut number four* illustrates men's white buckskin oxford for golf or tennis. This oxford has the special Slater Sponge Rubber sole—durable and elastic.

Illustrated price list "A Package of Shoes" with book of instructions and measurement blank mailed on request

Broadway at 25th Street, New York


Comstock
286
FIFTH
AVENUE
NEW YORK
(at Thirtieth St.)
Tel. Mad. Sq. 158

Ladies' Tailored Suits Remodeled

—transforming last season's suit to one in perfect accord with the latest vogue of 1913, a slight change at an equally slight expense often accomplishing wonders.

Even tho' the suit is a model of several seasons ago, our ability to make it an up-to-date creation is just as marked—our 20 years' experience proving your guarantee.

Cleansing and Dyeing

Our cleansing is the best; however, the cleansing process is of minor importance compared to the finishing and pressing in which we excel. All garments are made to look like new.

Tailored Suits at \$65.00

GOTHAM Gold Stripe GARTER-PROOF SILK HOSIERY

No "run" that starts above can pass this Gold Stripe.



Did this ever happen to you?

Places Silk Hosiery on Your Economy List

THE only silk stocking that successfully resists the strain of the garter.

The patented gold stripe makes "runs" and "Jacob's Ladders" impossible. The most durable silk stocking you ever wore.

Guaranteed Garter-Proof—the Gold Stripe makes it so.

Pure silk in three qualities (regular and outsize)

\$1, \$1.50 and \$2

Silk or cotton tops and feet. Black, colors, or dyed to sample in twenty-four hours.

Made by the **GOTHAM SILK MFG. CO.** and sold in New York exclusively at the

GOTHAM HOSIERY SHOP
27 WEST 34th STREET NEW YORK

Also may be purchased at the best stores in other cities

MODEL
No. 79PRICE
\$3.75

This charming all-over embroidery model by Gabrielle M. Poix, Designer and Maker of the

A.P. Brassiere Directoire

has found special favor for evening wear. It may be worn with a decollete gown, using the ribbon shoulder straps, or concealing them in the brassiere. Opens in front with French (unrustable) hooks and eyes. Concealed lacing in center back. Our style booklet shows many other desirable models, suitable for all occasions.

For sale at all Department Stores.

G. M. POIX, Inc.,
52 Columbia Heights, Brooklyn.
New York Office, 200 Fifth Ave.



LA FRANCE

SHOE for WOMEN

WHEN *La Belle Americaine* sets forth for the shores of *La Belle France*, she'll journey more comfortably, and possess more of that peace of mind which comes from correct dressing if she takes along a good supply of LA FRANCE shoes.



In order that you won't be disappointed in finding LA FRANCE, write for our Spring 1913 Style Book, and we'll tell you what dealer will supply you.

WILLIAMS, CLARK & COMPANY
373 Washington Street
LYNN, MASS.

No. 2258 comes in Sterling (patent) calf, with Cravenette tops, welt sole, E. on last.

AUXILIARIES OF SUMMER DRESS

(Continued from page 47)



Satin of a deep ivory tone is embroidered, buttoned and collared in wood brown

The third blouse, on page 47, is from Premet. The white chiffon has tucked surplice fronts, finished with a double, plaited ruffle. An underwaist of the chiffon, from which drop long chiffon sleeves, has double, plaited ruffles of the chiffon at the wrists, divided by bands of magenta floss embroidery. Embroidered motifs in this color appear above the elbow, finished with tiny, magenta tassels. Five of the tasseled motifs span the back of the bodice, and more of the embroidery appears on the blouse underneath the arms.

All-white and all-black net blouses are exceptionally smart this season. They are finely tucked back and front, and are set into plain, narrow yokes that cross the shoulders and take in all of the fulness. These yokes are scarcely more than shoulder straps, and are designed to produce a flat line from the collar to the arm-tops. Lace and embroidery and fancy buttons are conspicuously lacking on these net blouses.

They would seem to be simply veilings for elaborate *dessous* of lace and ribbon.

THE NEED OF UNDERWAISTS

Underwaists are so prominently to the fore that they have almost come to be regarded as important as outside garments. They show so distinctly through their chiffon and net blouse veilings that they must now be seriously reckoned with, and it is practically impossible to manage without an assortment of them. Exceedingly pretty ones are developed in thin silk or chiffon, but the most satisfactory sort are like the model sketched on this page. The bust ruche of net is finished at the top edge with a single, narrow fluting, and at the lower edge with a double fluting; the lower



The sheerness of present blouses needs such exquisite underwaists as this

one is slightly the deeper. The ruche veils a broad bust band of pink ribbon, which shows through and rosily tints the net. About an inch below the lowest fluting start long Van Dyck points of Valenciennes lace, on which are applied garlands of pale blue, pink, yellow, and lavender chiffon roses, each one nestling in a cluster of delicate green ribbon leaves, and each one stemmed with gold thread. The fronts and backs are gathered into a narrow band at the waist, and the tops are joined by picot-edged net shoulder straps.

BLOUSES OF CRÊPE DE CHINE

The blouses of crêpe de Chine are especially attractive. Among them all of the vivid shades of red, blue, green, violet, and yellow—anything, in fact, that savors of the New Arts—are to be found, but the most charming models are in white, with color touches introduced *via* embroideries, pipings, or buttons.

A really practical blouse, just the thing to wear in the morning under a tailored jacket, is the model of white crêpe de Chine sketched at the bottom of this page. It was designed by Élise Poret, maker of lovely lingerie. The collar shapes a point in back and two in front; under these a black surah ribbon slips to tie in a knot with two ends, one of which is caught under a



A practical, crêpe de Chine blouse to wear under a tailored jacket

(Continued on page 78)



When you purchase Silk Gloves
Look in the Hem
If you find the words

"Niagara Maid"

"merely ask for your size and buy." The guarantee ticket in every pair protects you.
Colors are correct to a dot.
Finger tips are double.

"Niagara" process insures a pure silk fabric with wear that is two to one that of any other make.

Ask your dealer. If he can't supply you, we will send you what you want through him.

NIAGARA SILK MILLS, North Tonawanda, N. Y.
Manufacturers of Silk Gloves, Silk Underwear, Silk Hosiery.

New York Boston Chicago San Francisco

American Woolen Company

Women's Wear Fabrics

Here are six superb cloths, embracing every desirable weave and shade for tailored wear.

Choose any one of them and you have a fabric that tailors splendidly, that is "smart" and fashionable, and adapts perfectly to the season's styles. Each is a *style* fabric in every sense of the word.

Of equal importance is the wearing quality that is assured by the American Woolen Company name.

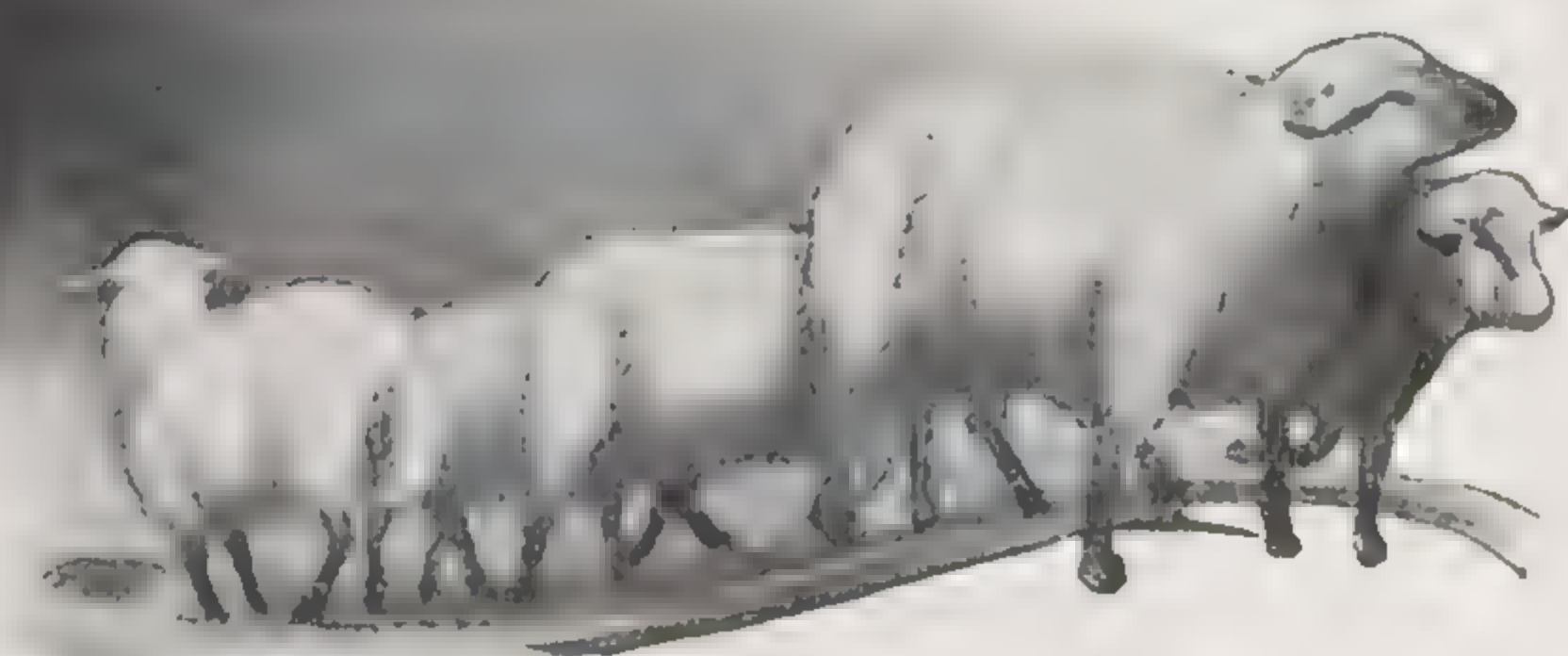
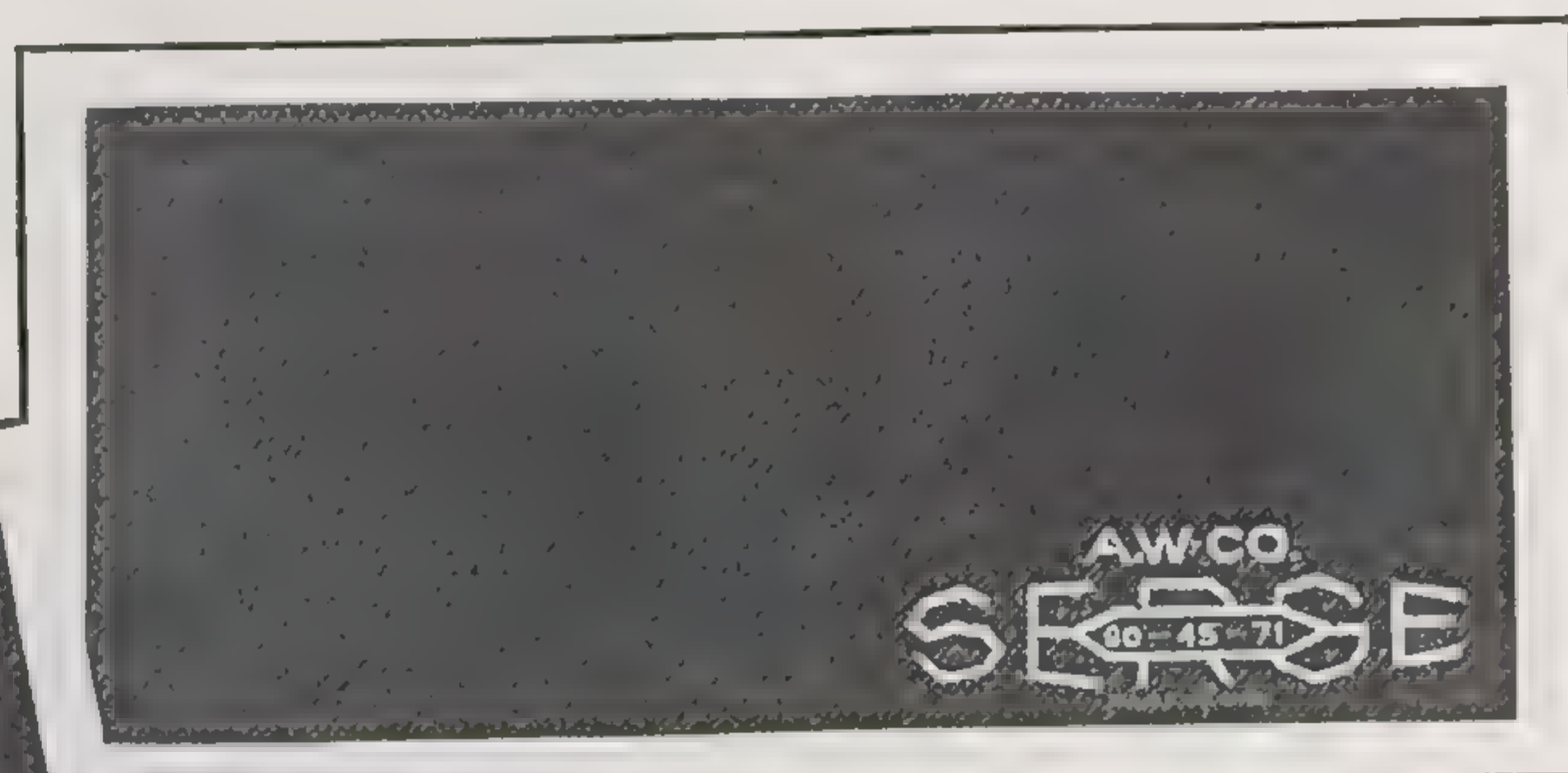
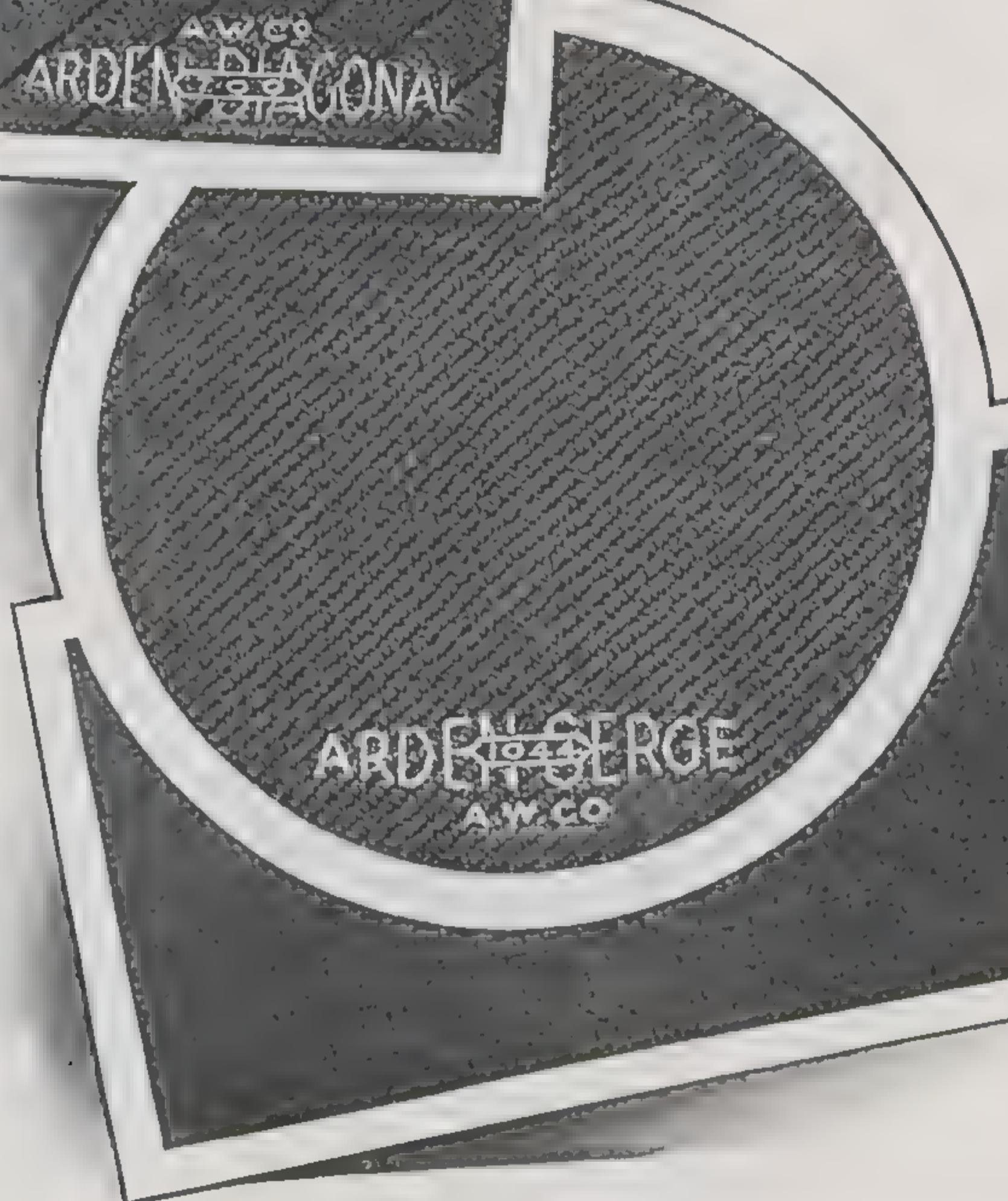
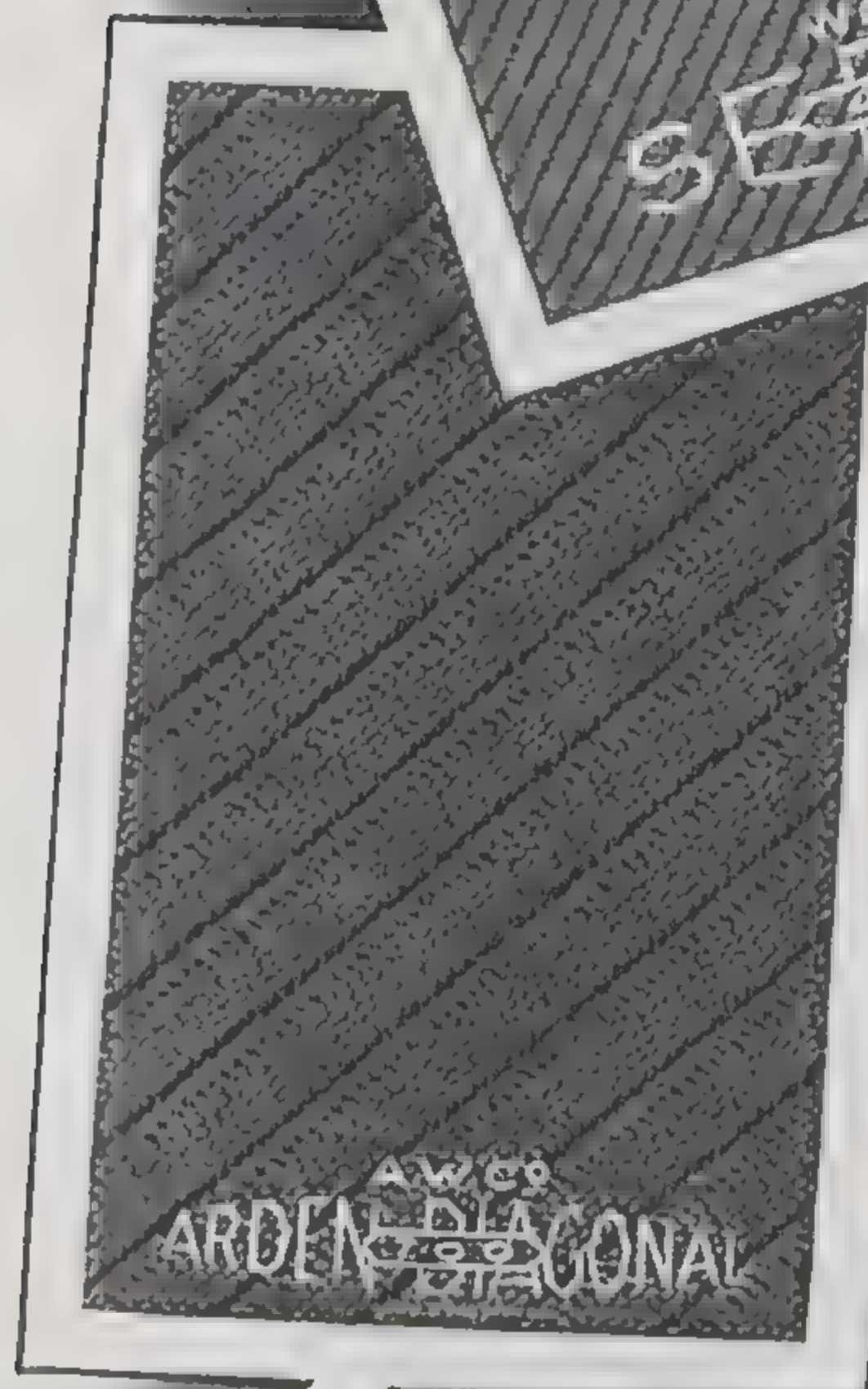
American Woolen Company Fabrics may be had at custom tailors, by the yard from dry goods and department stores, and in high-grade ready-to-wear suits, coats and gowns.

American Woolen Company

Wm. M. Wood, President.

Selling Agency: American Woolen Company of New York
American Woolen Bldg., 18th to 19th St., on 4th Ave., New York

**Ask for American Woolen Fabrics
The Right Width and All Wool**



VAN RAALTE MAKE Veils

"Vanity" Veil

Each
Vanity Veil
packed in Individual
Envelope



The Vanity Veil is strictly an American creation—exclusively Van Raalte Make, yet so highly is it regarded by Paris that French veil makers are copying it right and left.

The only genuine "Vanity Veil" bears the little white ticket shown below—other so-called "Vanities" are imitations.

Being extremely soft and dainty, the Vanity Veil feels good to the face, yet is quite strong and wears well.

Made in a widely diverse range of colors and dots—ivory-white with black dottings being the shade most favored by fashion.

Look for this ticket on every genuine Vanity Veil:

VAN RAALTE MAKE

Various prices at your retailer's.

"Beaumou" Veil

PRONOUNCED
Bo-Mo
SIGNIFIES
Beautiful and Soft

The unusual qualities of the "Beaumou Veil" have given it a vogue seldom, if ever before, attained by any veiling.

The "Beaumou" can be worn over any style of hat. Pull it, stretch it—it will not break or tear, but springs back into its original shape instantly because of its great elasticity.

Made in the widest range of patterns, colors (strictly pure dye) and prices. In the popular shade of ivory-white the "Beaumou" is extremely effective.

Repeated washing only seems to improve its beauty—in fact, it will outwear several veils of any other make.

This beautiful veil, while light and soft, offers ample protection to the complexion in all weathers and is always comfortable.

For your protection, every "Beaumou Veil" bears this little white ticket. Look for it.



VAN RAALTE MAKE

At your retailer's.

If you cannot obtain Van Raalte Make Veils readily at Dry Goods or Specialty Stores, communicate directly with us.

E. & Z. VAN RAALTE, 98 and 100 Fifth Avenue, New York

VAN RAALTE MAKE
Veils

AUXILIARIES OF SUMMER DRESS

(Continued from page 76)



Blouses of lace and chiffon frequently reveal a broad band of delicately colored ribbon

pointed tab. Tabs and turnback cuffs are all fastened with white or colored buttons. This same simple style of waist, made in white net and trimmed with large, white crochet buttons, is also attractive. The tie may be in a color, and changed to suit the whim of the wearer.

LIKE TIME-COLORED SATIN

Some of the daintiest and most expensive blouses are in satin of so deep an ivory tone that they look positively antique—as though the fabric had been slowly coloring for a century in a forgotten cedar chest. One of these dark cream blouses, designed by Poret, is shown at the top of page 76. It very

cleverly continues its brownish tone in the wood shade of the scallop pipings. These scallops, centered with brown crystal buttons, start from the shoulders at back and front to meet under the low-placed armholes of the sleeves, which are twice tucked on the inside seams at the elbow, and finished with button-centered scallops. The wee vest, a rather severe little affair in self material, closes with four crystal buttons, and turns at the top into sharp points that overlap a collar of wood-brown linen. This collar is rounded across the back, which, save for the vest, is precisely like the front of the blouse.

IN COTTON CRÊPE

The possibilities of *crêpe de coton* are cleverly shown in a white blouse at the bottom of this page. In front, the upper half of the bodice is slightly gathered at the bust under the lower half, the top edge of which forms four sharp points piped with white éponge and embroidered in heavy floss. Alternating lines of pink and white floss, with a row of peacock-blue dots down the middle, simulate a plastron, which is flanked by a row of crochet buttons. This blouse closes in the back, which is trimmed with a less elaborate variation of the front embroidery. The collar is of the crêpe embroidered and piped with éponge, and it fastens under a white faille ribbon tie with a picot edge. Line-and-dot embroidery epaulets top the cut-in-one sleeves, and the conventional design in heavy floss ornaments them above the elbows as well as at the wrists, which are further trimmed with two crochet buttons.

THE VEILED RIBBON BAND

At the top of the page is shown a lovely blouse of fine, white, tucked net and lace bands, veiling a wide, Callot-blue ribbon which ties in a flat bow over the bust. The high, wired collar, the cuffs, and the buttons are of lace.



"Crêpe de coton" is here piped with éponge, and lavishly embroidered in colors

BIEN JOLIE

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with six packages, one for each day out, is still better—\$14 and \$18. They are fully described in an illustrated price list, sent promptly on request.

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On Her DRESSING-TABLE

NOVEL sponges or washcloths are the latest innovation in toilet articles. They come put up in little boxes by the dozen, and sell for 35 cents a box. Each sponge is pressed into a small disk about the size of an ordinary pill-box and neatly enclosed in thin, oil paper, so that it may be carried separately when automobiling or whenever need for it is likely to arise. Just before using, the outer wrapping of the sponge must be removed and the compressed tablet soaked in water. It will expand into a soft, fluffy, pure white square, larger than the hand. The sponges come either scented or unscented, as desired. When dry they may be used as a substitute for a powder puff, as the material is very soft and delicate in texture.

WHAT POWDERS TO USE

The question, "What powder do you use?" is so frequently asked by women interested in toilet accessories that it is in order to call attention to two excellent French preparations. It is important in such matters to buy only the best, for a powder containing lead or bismuth may work all manner of harm to a delicate complexion. The two powders which are recommended are compounded by a well-known French toilet specialist whose preparations are accepted all over the world. It is guaranteed that neither of these powders contains harmful ingredients, and each is exquisitely fine. They are made with the greatest of care, and give a beautiful, velvety finish and transparency to the complexion. Prices, \$4.50 and \$2.50, respectively.

Talcum powder is always in demand, whether the thermometer is losing its head in upward flights or descending to the frozen depths. It is the natural accompaniment of the bath, soothing the skin, and imparting a clean, fragrant scent. The latest manner of putting it up is exceedingly attractive, besides being economical. The talcum is put up in a porous blue or pink cheesecloth bag, which in turn is encased in a crocheted cover drawn together with satin ribbons. This pretty little puff has simply to be patted on the skin, and the talcum comes out in just the right quantity. The powder is of the finest quality, and is delicately scented. Price, 25 cents, and refills, 10 cents each.

GODLY CLEANLINESS

Those who live in great, dusty cities like New York often realize how difficult it is to keep the face really clean. Almost with one accord the face specialists agree that soap and water alone are poor facial cleansers, and that to some very delicate skins they are even injurious. As a result, many varying kinds of creams and liquids are recommended for the purpose. Among really effectual cleansers there is one from abroad which comes in the form of a most refreshing liquid. A liquid reaches all the pores of the skin, and this one is thoroughly reliable as to ingredients. There is no perfume of any kind about it, and it is in every detail exactly what it is called—a cleansing liquid. Few cleansing creams are as effectual as this, for the amount of dust and grime a liquid removes from the skin is truly astonishing. Price, \$3.

FOR THE BATH

Baths with their thousand and one accessories are the very foundation of beauty, and the enormous variety of



bath crystals, bath bags, and powders testify to the delight women find in a softening, perfuming mixture which makes the daily tub luxurious. At one of the small specialty shops some wonderful bath bags are being sold at \$12 a dozen. Smaller ones for the "face dip" are priced at \$6 a dozen. At the same shop a marvelous night cream is kept, which gives a youthful tone to the skin and builds up drooping muscles. Price, \$2.50 a jar.

Huge, English bath bowls filled with fragrant soap are to be immersed in the tub, and the soft, foaming substance applied to the body with a fiber brush which gives all the exhilaration of the harsher flesh brushes and does not cause any redness or irritation. The larger bowls sell for \$2.25 each, and are scented with verberna.

SHAMPOOS AND MASSAGE

With puffs and curls and braids cast aside, it is all important that the well-groomed woman should possess a luxuriant growth of natural hair. The method of dressing the hair for some years past has been very detrimental to its preservation, and good tonics are more than ever in demand. An excellent one put up for private use has achieved wonderful results in many cases, and can be bought for \$1 a bottle. For really serious cases of falling of the hair, regular professional care and electrical massage is advisable. The electrical massage stimulates a good circulation, which is a great aid in keeping healthy the hair as well as other parts of the body. With a trained manipulator to apply a good tonic or ointment, satisfactory results are sure to ensue. A really excellent scalp specialist who changes the treatment as it is required, and carefully watches results, is invaluable in accomplishing a swift improvement. All kinds of effective remedies for extreme cases are known to such specialists. They have shampoos with preparations of green soap to kill microbes where the hair is persistently falling, crude oil for occasional applications, and cantharides for use alternately with milder remedies. Such a specialist, who also understands facial massage, will give treatments at any residence for \$7 a half-dozen. The price for facial massage is the same as that for the hair treatment.

THE PERFECT COIFFURE

Individualism rules nowadays in almost every particular of the toilet, and in none more than in the cleansing of the hair. A well-known hair-dresser gives shampoos to suit every individual peculiarity of development. Shampoos for oily scalps, for dry scalps, and for extremely heavy hair are given with great success. Any one of these shampoos costs \$1 a treatment.

To give the hair the smooth, glossy appearance so necessary in arranging the coiffure of to-day, brilliantine is an invaluable aid. It restrains all wilful locks in a delightfully persuasive manner. An excellent make of brilliantine, which renders the hair soft and pretty, is delicately perfumed with violet, and sells for 89 cents.

Given these aids to achieving a becoming coiffure, it is necessary to have the wherewithal to view it from all sides. Therefore, the smart dressing-table of the day has three large mirrors, the middle one stationary, and those on either side swinging on double hinges, which make it possible to move them at any angle.

VOGUE

English Supplement



H. S. II. THE PRINCESS OF PLESS

The princess is a daughter of Colonel Cornwallis-West. Her sister is the Duchess of Westminster and her brother, Mr. George Cornwallis-West, married Lady Randolph Spencer Churchill who was formerly Miss Jennie Jerome of New York. The Prince of Pless is a German subject.



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this Season an invitation to inspect
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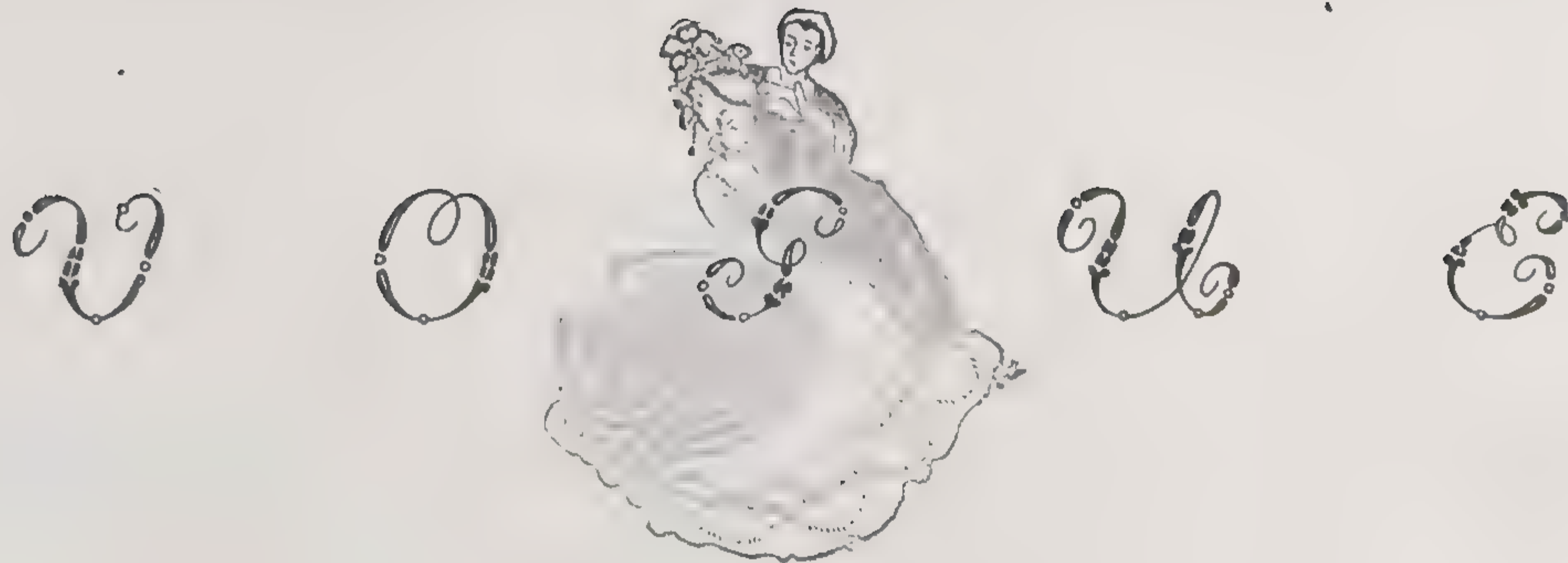
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Graduation of Necklaces. New Centres
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they were awarded a Gold Medal at the Fisheries Exhibition
for their incomparable display, while at the Paris Exhibition
of 1900 they secured the Grand Prix, exhibiting one of the
Finest Collections ever shown.

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ENGLISH TRANSLATIONS OF THE MODE

MY friend Patricia is a born shopper; all her many paths of dalliance lead ultimately to the shopping district. She spends many hours summing up the shops from the windows outside, and as many more reviewing the choicest creations of the couturiers which are displayed inside. With Patricia clothes are a fetish; she has a flair for the best, and never by any chance does a garment or an accessory which is banal or lacking in smartness have any attraction for her. Intellect, according to her philosophy, is all very well—not an undesirable thing—yet a possession which gives little pleasure unless the possessor be dressed according to fashion's latest dictates. "Think," exclaimed this follower of subtle

The Parisienne Had Best Look to Her Laurels, for English Shops Have Learned What Should be Worn, and Englishwomen Have Learned How to Wear It

I had been devoutly thankful that the Court dress-makers were quite too busy creating rose-silk trains and tulle veils for the early May Court to take heed of the fact that their profession had been proclaimed a thing of the frivolous past.

At one establishment especially celebrated for its Court dressmaking, we saw, when we went a shopping the other day, a magnificent train of rose silk, which had been woven to order in France. It was woven exactly the regulation length required by English Court etiquette. The whole length of the train was of a plain fabric, except for the addition of a most artistic border of brocaded roses in self-tone, which gave a splendidly rich appearance to its long sweep.



A Kate Reilly gown for the Ascot races—lissom lace panniers over heavier lace, and a touch of color in a waistband of pink



Copyright by Dover Street Studios, London

The season's formula for a straw brim, satin-faced, is here inverted by Paquin into a satin brim, straw-faced

fashion, "what an English Court would be without long trains, three feathers, and a veil!"

I was unable to conjure up such a picture.

"Woman's first and greatest charm is the appeal to the eye," continued the frivolous oracle, after I had conceded that a Court without feathers would be almost as bad as a Court without a King.

"Can you recall any empire that has risen or fallen except at the command of some beautiful woman?" she demanded pointedly; but I declined the discussion which the question seemed to involve.

"I am not familiar with the history of mere republics," she continued, disdainfully, "but I venture to wager that if their records are carefully searched, a whiff of violet powder will exhale from every printed page."

THE INDEPENDENCE OF WOMEN

Patricia's remarks anent the dependence of woman on her clothes reminded me of a weighty dissertation which it had been my privilege to scan within the week. By careful deduction I had reached the conclusion that the pamphlet in question was informing all whom it concerned that woman was at last emancipated from the slavery of fashion, and



To a wrap of jet-embroidered lace from Enos, Ltd., the final "cachet" is given by a velvet hood tasseled in jet-weighted tulle



The skirt of this suit from Harrod is cut away until all that remains is a long tablier in the back

Patricia was very much pleased with an evening gown of sapphire jet which we discovered in the same house. The charm of the gown, apart from its wonderful coloring, lay in the exquisite workmanship which we found to be a characteristic of the offerings of this shop. A satin evening coat for wear with the sapphire gown was in exactly the same shade, brocaded in dull-gold thread. The wrap was finished in a delightfully original way by an odd, scalloped border of gold lace. A flat, rosette fastening added a touch of piquancy in a very simple way. The material of this wrap was woven especially for the house which displays it, and it may be ordered in any color desired. It would be particularly pleasing in the new Venetian green, which is a combination of the Benedictine green and the green of Chartreuse.

PATRICIA ON DOVER STREET

After she had admired the sapphire creations sufficiently I whisked Patricia off to Dover Street to look at some frocks I had been told were especially good. Perhaps it was the swift ride in the motor which created visions of the races in Patricia's busy brain, but at any rate, when we reached our destination, her ardent desire was to see an Ascot frock. We saw the one sketched at the left on page 81. It was made of Alençon lace, which was draped in soft panniers over a skirt of heavier lace. The required note of color was given in a waistband of pink which was veiled with lace, and rose quite high upon the bodice. A hat of Tuscan straw faced with black and

trimmed with a black ostrich feather gave a singular distinction to the costume.

In a quest of a hat we found at Paquin's the one shown in the middle of page 81. It was crowned and faced in a soft straw woven in an odd, ribbed effect. In addition to its suppleness this straw possessed a soft luster which made elaborate trimmings unnecessary. The hat brim faced with satin has become a familiar feature of the season's millinery, but



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A skirt of blue, brocaded crêpe de Chine, and a blouse of shadow lace veiled in white chiffon and interlined, bolero-wise, in blue. (Kate Reilly)

here Paquin had turned fashion the other way about, and made the brim of satin and the facing of straw. The materials of the hat frame are black, but it is redeemed from somberness by the smart, mustard-yellow of the bird trimming.

THE AFTERNOON'S PROGRAM

After a hurried lunch at the Carlton Grill, Patricia and I began a tour of inspection in Mount Street. The first thing that attracted us was a charming breakfast costume. It was of a delicate blue satin very cleverly cut into a matinée coat and a skirt slashed to show an

underskirt of plaited chiffon. The bottom of the skirt and the slashing were bordered with a white lace ruching, which was caught up at intervals by tiny bunches of pink roses. A décolleté bodice of lace showed between the revers of the coat, and at the waist-line in front was tucked under a bunch of pink roses.

The wrap sketched at the right on page 81 next claimed our admiration. It was of white lace, very heavily embroidered in jet, and finished at the neck with an odd black ribbon hood and an upstanding ruche of tulle. A long end of white tulle veiled in black and weighted with a jet tassel hung from the hood, and it was this little feature which added the final *cachet* to a perfectly designed opera cloak.

PRACTICAL CLOTHES

In a shop in Brompton Road we saw the admirable tailleur sketched at the left of this page. From neck to hem there was not a line of its composition but added to the slenderness of the silhouette. There was length in the dropped sleeve, in the skirt of the coat, which was entirely cut away in front and formed a belted tablier in the back, and in the original cut of the skirt, which gave the effect of a very long overskirt held plainly over a slight drapery at the left side.

The gown shown in the middle of this page claimed our admiring attention. The skirt was of dark blue, brocaded crêpe de Chine, and the shadow lace of the bodice was veiled first with blue chiffon in a novel, bolero effect, and then with white chiffon. The long sleeves were frilled with lace.

Practical clothes are not a passion with Patricia, but even she grew enthusiastic over the well-cut country suit of tweed which is sketched at the bottom of the page. The gusset set under the arms gives the freedom of movement so necessary in the sports suit, and the whole gives an impression of easy comfort.

F. S. T.



There is no excuse for a "half swing" in this golf suit, from Enos, Ltd., with its generous set-in pieces under the arms



THE MARCHIONESS OF CREWE AND HER SON

The Marchioness of Crewe, who was formerly Lady Margaret Primrose, daughter of the fifth Earl of Rosebery, is the second wife of the Marquis of Crewe. Her son, Richard, is the only living son of the Marquis. Recently the Marquis and Marchioness entertained the King and Queen at Crewe Hall, their seat in Cheshire County

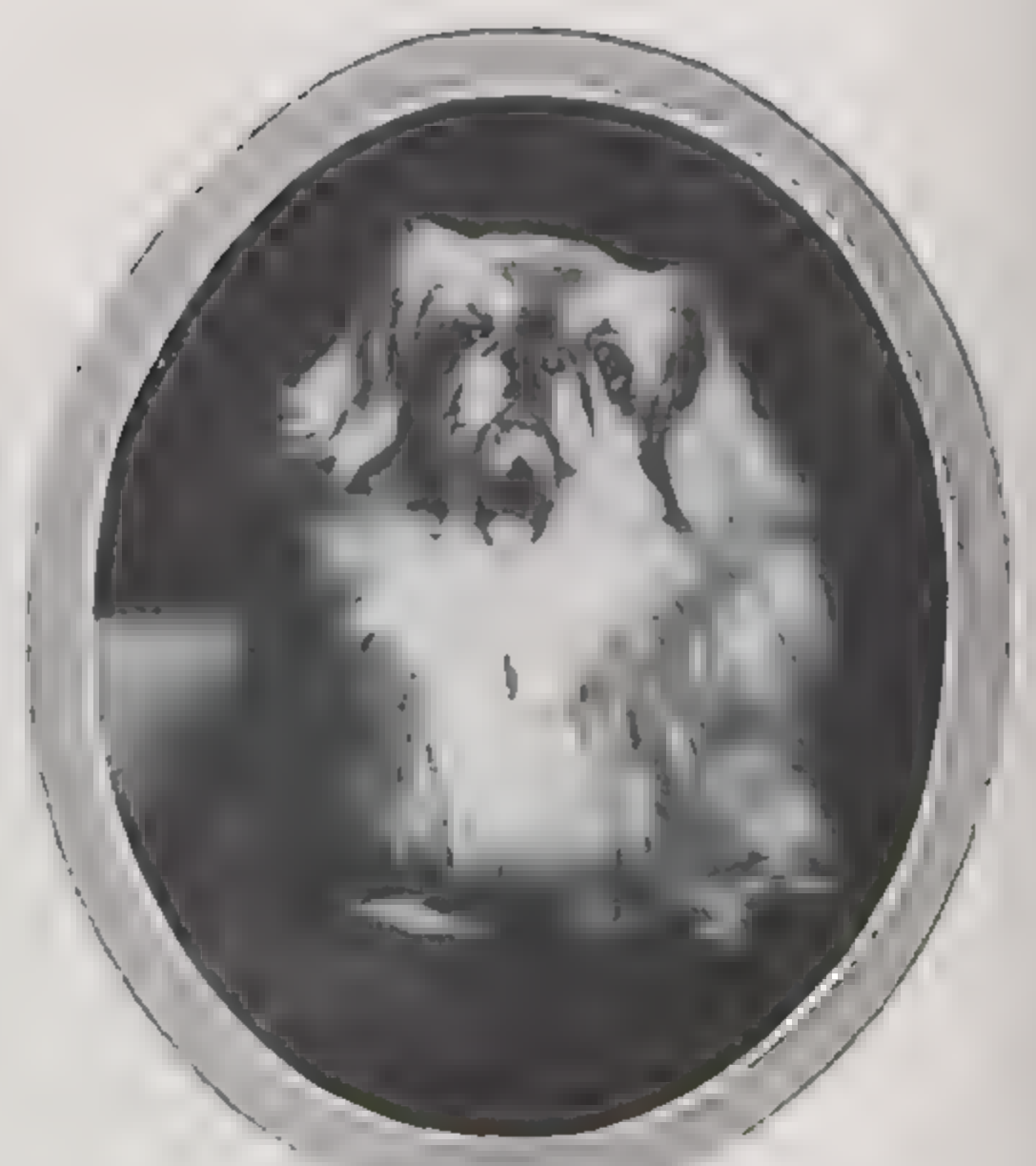
THE FRIEND OF THE ENGLISHWOMAN

Pedigreed Dogs, Known and Unknown in America, Which Sport-Loving Englishwomen Are Breeding for the Bench

By "GY P"



The miniature bulldog is rare because he is so very difficult to breed



A haughty Pekingese, Ch. Chinky Chog, is the smart breed of the moment

THE dog is a much more important factor in the life of an Englishwoman than in that of an American. This is probably due to the fact that we Englishwomen are as much devoted to sport as is the Englishman, and the majority of dogs, be they hounds, terriers, or toys, if their natural proclivities be allowed rein, have sporting instincts. Thus, there is sympathy and understanding between man and beast.

A very practical reason for this discrepancy in the affection of the two nations for dogs lies in the rules, written and unwritten, for traveling in England, in town and country, that render it much easier not only to have a dog as a constant companion, but to keep him in good health. Tiny though our island is, there is room for the dog, and his liberties and right to live are protected in a manner that can hardly be credited in America. In New York and Boston I have been refused admittance to street cars, elevators, and subways, because I have had a dog under my arm, and a friend of mine (an American man), wishing to have his seven-and-a-half-pound Pekingese spaniel in the same car with him on a railway journey from New York to Boston, was obliged to engage a drawing-room section. In London one may take one's dog free of charge into an omnibus or the "tuppenny tube," and in all underground railways on the payment of threepence, while on long railway journeys the dog may travel in the same carriage as his owner on payment of an extra fare. Of course, all this is done on the understanding that nobody objects, but this being England, no one does object to a dog, and if an isolated case were to spring up, sympathy would run entirely with the animal and his owner.

THE PAMPERED AMERICAN DOG

But then we must not lose sight of the fact that in England the dog is a properly brought-up animal; his owner



The Sealyham terrier is likely to become popular in America



The Cairn terrier is a dog little known in the United States



Viscountess Castlereagh holding two splendid bloodhounds, a breed which has been kept true through generations



Lady Bentinck's Sandy, a plucky little "earth" dog of Scotland

Lady Bountiful, a favorite of the Springfield Bloodhound Kennels



knows how to treat him. Some American women will pay two hundred pounds and over for a Pekingese and arrange receptions for him, give dinner parties at hotels in his honor, dress him up in gay ribbons, and take him for a couple of airings daily in a beautifully appointed motor car; and I have seen some American women treat a West Highland terrier in the same way. The American thinks she is showing devotion to her pet, and would possibly vote me inhuman if I suggested that she should let her Peke tear wildly about without a lead, ferret under thick brushwood, and get thoroughly muddy and wet, or allow her white Highlander, the first time she took him to the country, to go off for a day's hunting (after rabbit, in default of having anything better to offer him). The Peke might come back with its beautiful coat in rat-tails, and its feathers matted—but, oh! what a much happier, more grateful little Peke! And the representative of stern Caledonia might wander wearily home with streaming mouth, nose cased with mud, and ears badly torn, but at least he will have had one glimpse of the splendid life of his progenitors, and the little Highland heart will worship his mistress for her ready sympathy and her quick understanding.

BRITISH WOMEN EXHIBITORS

Of late years the women of Britain have not only visited dog shows in increasing numbers, but have been among the largest exhibitors. Indeed, if the actual numbers of exhibits benched were taken, I fancy that more entries would be found to have been made by women than by men. This hobby of dog showing and dog breeding, let alone dog keeping, is shared by the highest in the land, from Queen Alexandra, who loves Basset hounds, down to the tiniest daughter of the smallest shopkeeper, who, provided she has a dog quite her own, may enter it for exhibition in the Children's Class.



The Samoyede is a decorative and gentle dog of an Arctic breed appealing especially to women

A famous team of French bulldogs belonging to Mrs. Romilly, the pioneer of the breed in England



Mary, Duchess of Hamilton, is a well-known breeder and exhibitor of the Sealyham terrier, the claims of which have been brought before the public chiefly because of the enthusiasm of Lord Kensington. This is a little dog which, I noticed during a recent visit to the States, is likely to become popular in America, though whether in a year or two he will still be so, I would not dare to say. Personally, I am afraid the smart little Sealyham has not the stamina necessary to survive the fact of there being no work for him in America, and I think it very probable that loss of bone, nerve, and physical fitness generally, will be the result of breeding in America. The Duchess has in Patrick, photographed at the left in the middle of page 84, a typical example of what a Sealyham should be.

The bloodhound is one of the most interesting breeds extant, both by virtue of work already to his credit, work he is doing at present, and the extraordinary manner in which the breed has kept true through generations. The Viscountess Castlereagh, daughter-in-law of the Marchioness of Londonderry, is a lady of catholic tastes where dogs are concerned, but she is especially fond of this particular breed, of which excellent specimens are to be seen at Springfield, Oakham. In the snapshot on page 84 Lady Castlereagh is seen holding Bolena and Ukase, the latter now the property of Lord Edward Grosvenor. Lady Castlereagh has the greatest affection for all her handsome pets, but perhaps the two favorites are Wynward Bruce and Lady Bountiful. The stud dog with his mass of wrinkles, faultless ears, perfect manners, bone, size, and general stamina, is one of the most beautiful specimens of the day. All of these virtues he transmits generously to his offspring. The Springfield Kennels have a beautiful son of his which is, unfortunately, going out to a gentleman in Belgium. Wynward Bruce himself is a son of Lady Bountiful, a photograph of which is seen in the lower, right-hand corner of page 84.

THE "EARTH" DOGS OF SCOTLAND

Among all our dog-lovers there is no one more devoted to her pets than Lady Charles Cavendish-Bentinck, whose picture is shown on this page. She was fond of dogs from her childhood, and the family into which she married, that of Lord Charles Cavendish-Bentinck, half-brother to the Duke of Portland, and Master of the Croome Foxhounds, and an ex-Master of the Blankney, is devoted to dogs. The Bentinck family have had Cairn Terriers for the last fifty years, and probably much longer, and now Lady Bentinck's enthusiasm for this breed has made her the owner of one of the best kennels of Cairn terriers in the United Kingdom. This little badger dog is still an unknown quantity in America—I think there are only three in the entire country, but I understand that Lady Charles Bentinck is making arrangements to ship some specimens over, and there is a movement afoot to establish classes for the breed in the American shows. As the breed is known only slightly to Americans, a word or two regarding this small animal

Lady Dalton Fitzgerald's Japanese spaniels, Minoru and Mousmé

may be of interest to dog-lovers.

Next to the Scottish deerhound (a breed well known in America) the Cairn terrier is the oldest and purest breed in Scotland. It is a product of the Western Islands and Highlands, and was used as far back as one can trace by the crofters, or poor

The national favorite, the British bulldog, finds a keen supporter in Lady Dorothy D'Oyly Carte



Lady Charles Cavendish-Bentinck, owner of one of the best Cairn kennels in the United Kingdom

This toy dog is more popular in America than in England

farmers, for bolting badger, otter, and tackling wild-cat, and, to a lesser degree, in the more northern Highlands, for bolting fox which the irate and long-suffering farmer would shoot. We find mention of these little "earth dogs" in a preserved dispatch of King James. Later on, packs of these utterly fear-

less mites of dogs were kept by the different lairds for badger digging, and they are to-day still worked to a very considerable extent in Scotland. Of all badger dogs the Cairn is the best looking. He is symmetrically built, he has not the elongated body of the dachshund, nor the slight disproportion of the Sealyham, the grotesquery of the Dandie, nor the stupid, manufactured, lamb-like appearance of the Bedlington, and he is a prettier dog than the fox-terrier. His coat is double, weather-resisting, and hard, but not as coarse as that of the Scottish terrier; his elbows are well set in, and his legs are straight, but he has the "digging" paws, and his fore feet are larger than his back feet; his gait is light and even, his appearance happy, and he is cat-like in his ability to climb; a "Scottie," heavy appearance is the last thing one wants—or gets—with a true type Cairn. He is gray, brindle, sandy or nearly black, a size lower to ground and smaller than a fox-terrier, and his weight is from twelve to fourteen pounds, absolute limits.

Looking at him casually one would not attribute to him any particular strength, but he has a punishing jaw that serves him in good stead when at close quarters with an enemy. Yet with all his pluck the Cairn terrier is the most affectionate and most gentle of all the terrier breeds. His exhibition in the show world has been taken up during the last few years, and it is interesting to note that at the last Kennel Club Show nearly one hundred Cairns were exhibited, though five or six years ago no one knew of them except the men who "worked" them. The best Cairn terrier I have seen on the show bench up to date is Lady Charles Bentinck's Sandy, a photograph of which is shown in the lower left-hand corner of page 84.

Lady Sophie Scott, wife of Sir Samuel Scott, Master of the Grafton Hunt, is a daughter of the Earl of Cadogan, and another enthusiast in Cairn terriers, as she has a kennel numbering about one hundred in the Island of Harris, the Scottish property of Sir Samuel. Lady Sophie is the lucky owner of Tibbie of Harris, bred by Sir Samuel Scott and the best female Cairn terrier yet seen. Loch-Scolter-out-of-the-West, snapshotted on the right of the middle of page 84, is another beautiful and typical female Cairn, and comes from the famous Harris strain.

AN ARCTIC BREED

It is interesting to note that ninety per cent. of the Samoyede dogs in this country are owned by women. This doubtless is due to the natural beauty and general decorativeness of the dog, combined with its even temperament, quietness, and reliability with children, for the Samoyede is not only a good drawing-room companion, but an excellent nursery pet. His virtues, however, are not limited to this, for, in addition to these somewhat negative attributes, he is a fighter to the death, hardy, affectionate, equal to more exercise than even a lover of outdoor life can usually give him, cat-like in his capacity

(Continued on page 134)

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LONDON, S. W.

A ROYAL ROAD TO SOCIETY

NOT even a proposal of marriage causes more of a flutter in the heart of a young society girl than is occasioned by the receipt of the large, creamy, gold-edged card which informs her that she is commanded by the King and Queen to present herself at Court upon a specified evening. This card is signed by the Lord Chamberlain—at the moment Lord Landhurst—and is accompanied by minute instructions as to the dress to be worn and the manner of arrival and departure from the Palace.

The débutante is informed among other things that the skirt of her gown should extend not less than fifteen inches on the ground behind her; that the regulation length for her court train is three yards from her shoulders, and that its width at the end should be fifty-four inches. She is likewise ordered to wear three white feathers mounted as a Prince of Wales Plume—the central feather a little higher than the two side ones. This ornament is to be worn slightly at the left side of the coiffure, with a tulle veil attached to the base of the feathers. The veil, it is added, should not be longer than forty-five inches. She must, of course, wear white.

THE MUCH PRACTISED BOW

Immediately upon receipt of the royal command she hurries off to a Court dressmaker to order her gown. The cost of the dress varies usually from thirty to a hundred guineas; fifty or sixty guineas is the average. Upon occasion, however, this sum is considerably exceeded, and it has been stated that when the present Marchioness of Crewe—then Lady Margaret Primrose, younger daughter of the Earl of Rosebery—was privately presented to Queen Victoria, her dress cost the unusual sum of two hundred and fifty guineas.

When the all-important evening ar-

The Débutante Takes Her Social Life in Her Hands When She Makes Her Obeisance Before the Royal Presence at Buckingham Palace



Copyright by Lallie Charles, London

Lady Rosemary Leveson-Gower, the only daughter of the Duke of Sutherland, will be one of the new season's débutantes

rives, the débutante is naturally in a whirl of excitement. She is driven to the forecourt of the Palace, where a resplendent individual in the navy blue and gold lace uniform of the Royal Household demands the tickets which are in the custody of the débutante's chaperone—or ought to be. (The number of times that these exceedingly necessary vouchers are forgotten is surprising.) The tickets properly delivered, the débutante passes up the great, red-carpeted staircase of the Palace, which at such times is lined by the Yeomen of the Guard who, clad in quaint, old-world garb, and grasping shining halberts, stand motionless as statues. There is a halt on the stairway

while the ladies are being marshaled in due order into the adjacent ballroom, where the actual presentation takes place. Near the ballroom door the Gentlemen-at-Arms take the place of the Beef Eaters. Suddenly the débutante hears her name and that of the lady who escorts her announced. Probably at this moment she would like to turn and flee, but this is in no wise possible, for the smiling face of the Marshal of the Ceremonies confronts her as he takes her "presentation card" and reads it over carefully. Cases have been known in which especially nervous débutantes have actually fainted before the presentation, and there is always a staff of attendants present to render such assistance as may be necessary. After the Marshal of Ceremonies has scanned her card, the ballroom doors are flung open once more and the card passes on to various officials, until it reaches the Master of the Ceremonies who is stationed close to the foot of the Throne. He announces the débutante in a voice which reverberates through the vast apartment. She sees a congregation of people in front of her—ladies



Copyright by Lallie Charles, London

Lady Dorothy Walpole, daughter of the Earl of Orford, who married Louise Corbin, the daughter of Mr. D. C. Corbin, of New York. Lady Dorothy will be presented at Court this season

sparkling with jewels, and in the middle of the assemblage, the King.

Almost involuntarily the débutante makes her courtesy—probably a sadly poor imitation of the graceful and dignified obeisance which she has been patiently rehearsing for several weeks past—and then she is ceremoniously ushered out of the ballroom. Perhaps she returns to the back of the room presently to witness the further presentations, or it may be that she hurries into the great supper room to take such refreshment as the ordeal through which she has just passed demands. It is only then that she has time to realize that she has appeared before the King and Queen, and that she is really a "Court Lady" in the true sense of the term.

Once the Presence has been passed by all the débutantes it is allowed to those present either to depart immediately or to remain. Supper is served cold—save in the case of the Royal circle and those especially invited to join their Majesties—in which case the meal is served in the small ante-room directly at the back of the throne to which their Majesties retire immediately the presentations are over. The Court Officials have their separate supper-room, to which they are permitted to invite a few guests, but the majority of the guests take their refreshments in the supper-room.

THE PRESENTATION PHOTOGRAPH

The present Queen has instituted the custom of having a steaming cup of consommé handed to each lady as she leaves the Palace, as on Court days people are often kept standing for some time while their carriages are being summoned. The summoning of the carriages is a more difficult task than might be imagined, for, spacious as is the quadrangle at Buckingham Palace, it is no easy matter to maneuver the numberless carriages and motor cars.

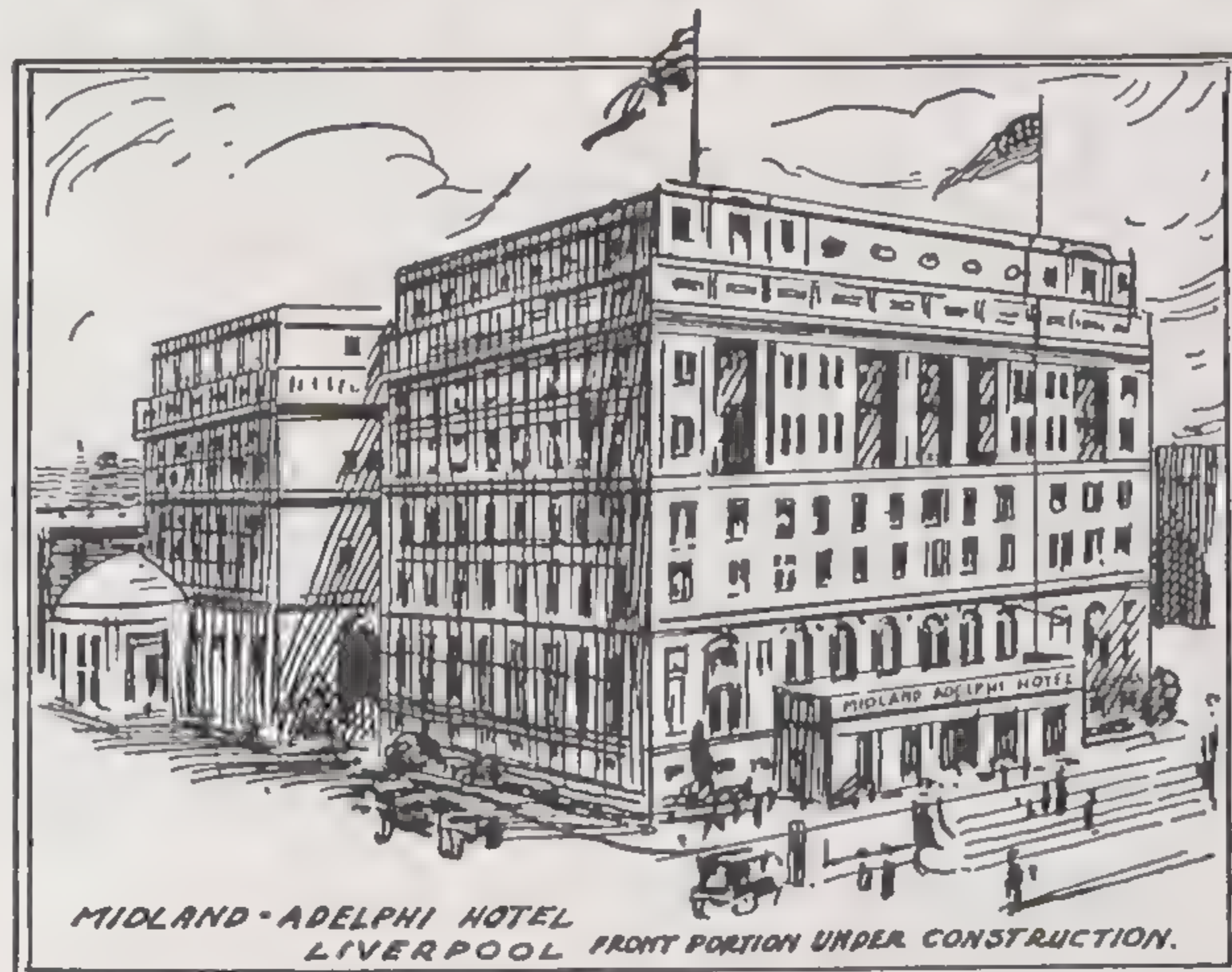
There is still one more important function to take place before the débutante is able to retire. This last duty is that she must be photographed in full Court finery. Practically every Court photographer in the West End keeps open until midnight for this purpose. During the last year an enterprising photographer took a suite of rooms at one of the leading hotels where the débutantes may await their turn in more comfortable surroundings.



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Lady E. R. Stuart-Wortley, who will make her bow at Court this season, is a niece of Hon. Ralph Stuart-Wortley who married the daughter of Admiral Schley

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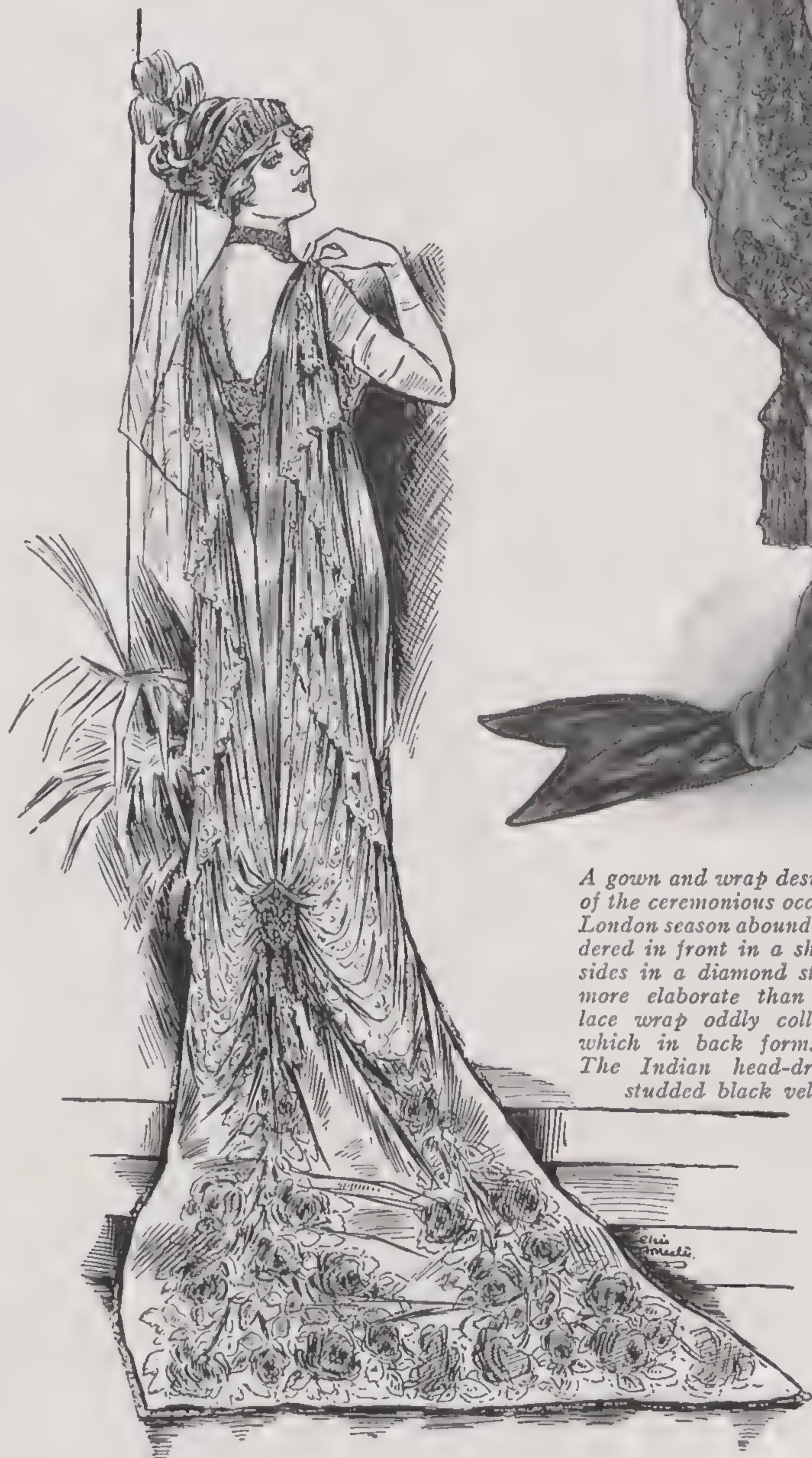
THAT, in a nutshell, is the story of the Midland Hotels System in England, and in view of the increasing volume of business between the States and Great Britain—commercial men visiting the Cotton, Woolen and Iron Industries of the Midlands should book accommodation before-hand at either the **Queen's Hotel, Leeds** or the **Midland Hotel, Bradford**, or in **Manchester**, the well-known palatial "Midland." The visitor is not only right in the heart of the manufacturing centre, but is also in touch with the beautiful scenery of Yorkshire, the magnificent Peak District and within measurable distance of the Lakes. For historic and picturesque associations, this district is probably without equal in the whole of the British Isles. Harrogate. In the Metropolis, the "Midland," both merits of American visitors. It is situated at the all trains and the visitor is relieved of all luggage by Motor and Tube of all the principal centres of

Within a stone's throw, too, of Leeds, is Yorkshire's beautiful Spa, in situation, service and tariff charges, specially meets the requirements of the Midland Railway. The Hotel's attendants meet troubles. The Midland, St. Pancras, is within a few minutes attraction in the Metropolis:



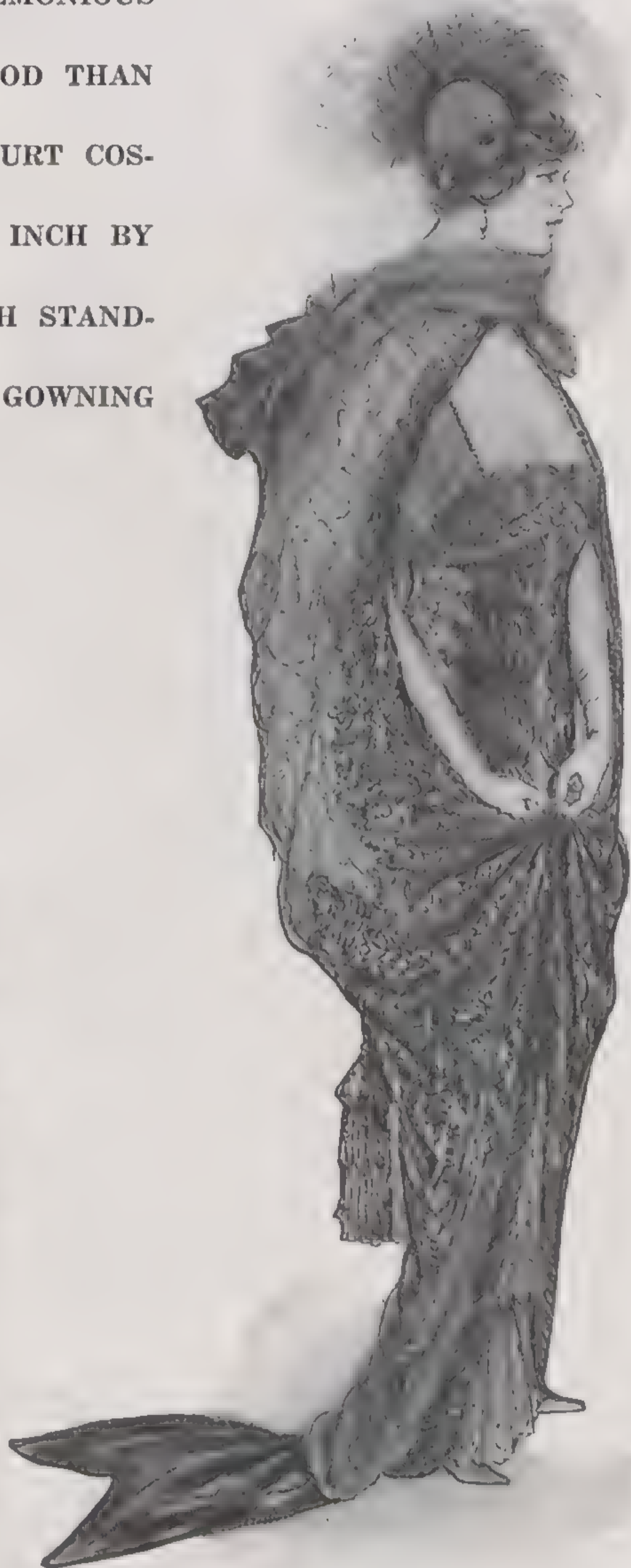
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NOWHERE IN THE WORLD IS THE ART OF DRESSING FOR THE CEREMONIOUS OCCASION BETTER UNDERSTOOD THAN IN LONDON, WHERE THE COURT COSTUME, REGULATED TO THE INCH BY ETIQUETTE, HAS SET A HIGH STANDARD FOR DIGNIFIED, FORMAL GOWNING



Three feathers posed according to Court etiquette, a tulle veil just so many inches long, and a magnificent rose-silk train festooned with lace and brocaded in roses compose this Court costume in which a débutante may make her much rehearsed royal courtesy as she "passes the presence."

Gown designed by Russell & Allen



A gown and wrap designed by Jays' for one of the ceremonious occasions with which the London season abounds. The gown, embroidered in front in a shell design and at the sides in a diamond star and ribbon, is no more elaborate than the jet-embroidered, lace wrap oddly collared with chinchilla, which in back forms a net-frilled hood. The Indian head-dress is of diamond-studded black velvet and aigrettes



To the wonderful coloring of this wrap of sapphire-blue satin, brocaded in dull-gold thread, is added the charm of an original scalloping of gold lace which edges the sleeves and the bottom of the coat. From Russell & Allen



A blue satin breakfast coat and skirt which, in spite of its tulle ruffles, chiffon plaitings, and pink rose clusters, has in its fitted trimness less of the negligee looseness than is usual. From Enos, Limited



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JADE

AT THE LONDON PLAYHOUSES

IN "The Handful" Marie Tempest has a play after her own heart, for though it does not strike deep in any way, it does give her an opportunity of juggling with the lighter emotions in a magnetic manner peculiarly her own.

The play itself, however, will not bear analysis. It starts off with a fairly probable idea which, unfortunately, later becomes entangled with so many other ideas that are incoherent and improbable that we feel almost incapable of following it. But of one thing we are never in any doubt, and that is, that it will all come right in the end, for Miss Tempest has accustomed us for years to a happy and piquant reunion at the final curtain.

As usual, her frocks are startlingly original, especially the evening gown of dull rose trimmed with leopard skin. Then in the final act she wears a short, brocaded velvet jacket of sapphire-blue over a skirt of light colored cloth, designed by Mme. Hayward. Miss Tempest holds an apparently impregnable position as the best-dressed woman on the English stage, though younger actresses yearly assail it.

BEERBOHM TREE PICKS A LOSER

A first night at His Majesty's is a social as well as an artistic event in London, for Sir Herbert Beerbohm Tree, who plays there, has, by stepping gracefully into the shoes left vacant by the late Henry Irving, attained the pinnacle of histrionic dignity.

"Happy Island," an adaptation, by James Bernard Fagan, of Melchior Lengyel's "Prophet," was the play chosen. It would be totally unfair to Melchior Lengyel, whose magnificent play, "The Typhoon," met with such deserved success in Paris and New York, to criticise "Happy Island" as having any relation to his original idea, for those who saw "Le Typhon" in Paris last year feel assured that a man so talented could never have been guilty of the blatant melodrama called "Happy Island." Suggestion and subtlety were the strong points in the former play, but in Mr. Fagan's adaptation of "The Prophet" we are treated to volcanoes in eruption, mines in explosion, tottering idols, and a combination of noises and smells unspeakable, all unrelieved by any trace of poetic imagery.

There were rare moments when Tree approached the sublime, one particularly in the first act, set in a London drawing-room, when he suddenly switched off the lights and recited a portion of Isaiah. Another opportunity occurred in the beginning of the last act, a scene in a South Sea Island, and Sir Herbert made the most of it. Norman McKinnel had a small part, which he played with his usual force, but it was disappointing to see so little of an actor who had made recent and pronounced success in "Rutherford and Son" in New York. Phyllis Neilson-Terry looked quite beautiful in the first act in a black evening gown trimmed with silver. She wore in her hair an enormous white aigrette attached to a diamond band, so heavy that one felt that she was hampered by its weight in moments of intense emotion.

But such a play, regardless of its actors, was bound to be short-lived, and it has since been replaced by a revival of "The School for Scandal," with Sir Herbert Tree as Sir Peter.

A TRANSATLANTIC SUCCESS

"Bought and Paid For," by George Broadhurst, is one of the American plays which has stood the rigors of a transatlantic voyage. In it Allan Aynesworth gave a most artistic interpretation of the rôle of Robert Stafford, playing the part with more tenderness and less of business absorption than was noticed in New York. In the second act he won added laurels by the restraint with which he presented the master "in his cups," never for a moment losing the sympathy of the audience in a scene which is dangerously near to coarse brutality.

Alexandra Carlisle as Virginia looked charming, but her acting was painfully colorless. However, Frank Craven as Jimmie took the town by storm. His accent was pronounced "deliciously American," and at every performance the boxes and stalls were filled by the smart world, who seemed to find great enjoyment in his references to "almost pearls" and "unborn plush."



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Marie Tempest, best-dressed woman on the English stage, lives up to her reputation in "The Handful"



Lady Wetheral (Miss Tempest), always charmingly costumed, is indeed the fascinating "handful" her children declare her to be

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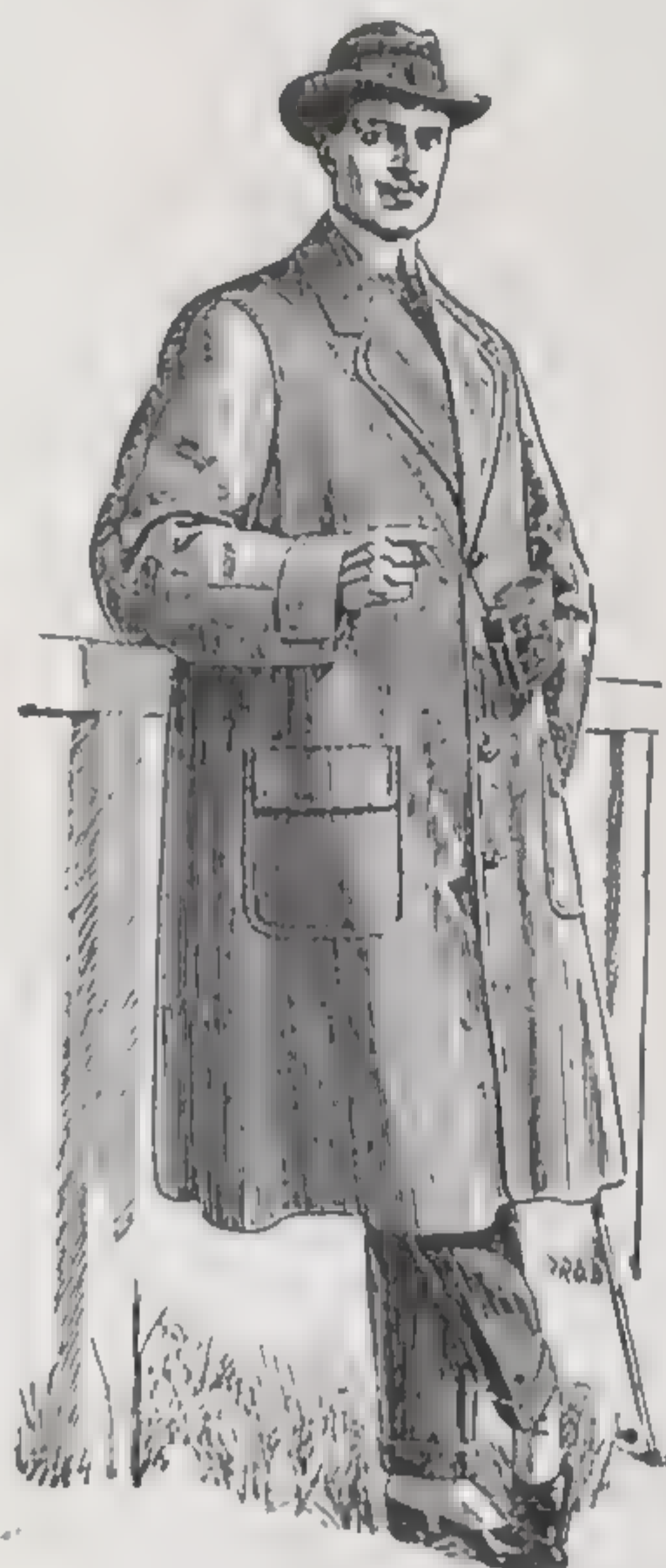
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TWO WELL-KNOWN ENGLISH ACTRESSES WHO LEFT THE STAGE TO MARRY, BUT ONLY ONE OF WHOM HAS DEFINITELY RETIRED, AND A THIRD WHO IS STARRING HER WAY INTO MUSICAL COMEDY FAME



Photograph by Rita Martin, London

Mrs. Ian Bullough, who, as Miss Lily Elsie, was so successful in the leading rôles of "The Merry Widow" and "The Dollar Princess." Mrs. Bullough has retired from the stage and is becoming as keen a lover of sports as her husband



Copyright by The Dover Street Studios, Ltd., London

Miss Marie Löhr, who last summer deserted "The Mind-the-Paint Girl" to marry Mr. Antony Princep, has recently closed her engagement in "Doormats"



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Miss Phyllis Dare, who charmed London as "The Sunshine Girl," in which Julia Sanderson made her dainty appeal to New York audiences, is now touring with this play in the provinces

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ON THE THAMES AT THE TEA HOUR

All Along the Thames, from the Stately Terraces of the Houses of Parliament to the Villas, Houseboats, and Punts Farther Up the River, the Four Strokes of the Clock are the Signal for the Serving of Tea



Rowing and canoeing have their charms, but to the true Englishman poling a punt is the favorite means of enjoying the beauties of the river

A jolly water picnic, with several punts bound together is a usual sight during regatta week

PROMPTLY at four o'clock every summer afternoon tea is served on the Thames. At that hour, as if magic had been evoked, the entire surface of the river from London to Hampton Court mirrors a vast assemblage of sputtering hot water kettles and afternoon tea outfits. Let the visitor to London omit from his conscientiously made itinerary such places as the Tower of London and the Zoo rather than miss the tea hour on the Thames, for the sight is second in interest only to a Henley race.

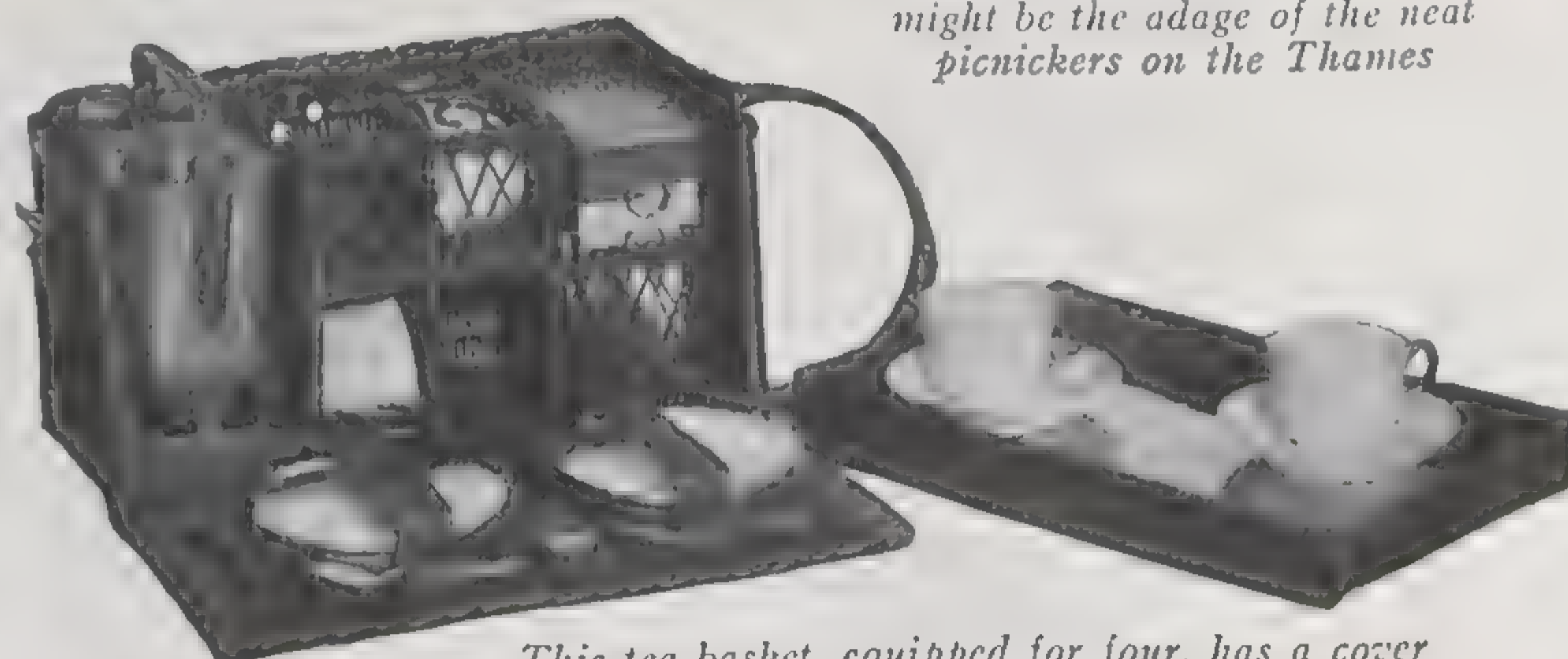
No ait of the Thames so tiny but that four o'clock brings it its quota of merry-makers and of camp fires, over which are hung a string of kettles. Every lock of the river is a bridge across which tea-kettle brigades troop for a supply of boiling water from the numerous roadside inns, which receive a considerable increase in their receipts from this industry.

At this magic hour every houseboat on the Thames becomes the scene of a tea-party, even though ten minutes before they may have been deserted. With equally amusing punctuality the patrons of the small, flat, excursion steamers that ply up and down the river gather on the fore deck for place in the iron toast-rack seats. And from sheer force of example the visitor will find himself doing likewise, in order to have a genuinely good cup of tea, served with as delicious a plum bun as could be found at the most fashionable tea shop in London. Unless one is so fortunate as to have a houseboat for the season, or to have been invited to one for the afternoon, the most satisfactory way in which to see this tea pageant is from the deck of one of these steamers.

But it is, after all, upon the amazing array of punts that the chief interest centers, for not one is so small but it is well equipped with a dainty tea outfit.



"After tea work a while" might be the adage of the neat picnickers on the Thames



This tea basket, equipped for four, has a cover which may be cleverly converted into a tray. From John Pound & Company of London

It is a liberal education to watch the orderly process of opening the closed wicker basket, and setting up the spirit-lamp on the bottom of the boat. Many fill the kettle with fresh water before leaving home, so all that is necessary is to remove the cork from the spout and to place the kettle to boil. Next comes the formality of shaking out the snowy cloth and spreading it with the tea things on the middle seat of the punt; then last of all the removal of the collation from the basket to the improvised table over which the hostess presides.

Every garden running down to the river bank at Richmond, Twickenham Ferry, or any of the delightful suburbs along the way, has its gaily striped marquee or rustic arbor erected near the water side. Seated beneath these, the house guests, while sipping their own tea, may look out upon the Thames and enjoy the tea hour of others.

To be invited to tea and strawberries upon the Terrace of the Houses of Parliament is a joy, indeed, and an experience to be remembered, for it is not granted to everyone; such an invitation may come only from a member of the Upper or Lower House.

The only hostess in London who does not preside at her own tea table is the Queen. At Buckingham Palace afternoon tea is served by three footmen. Not since early Victorian days has afternoon tea at Buckingham Palace been so imbued with the spirit of family life as it is at the present time. Five o'clock is the hour at which Their Majesties are served, and this may now be said to be the children's hour, for when there are no guests the nursery streams into the drawing-room, and the youngsters are served with tea. When visitors are present, the children have tea in their own apartments, but appear first in the drawing-room to make their bows to the guests.



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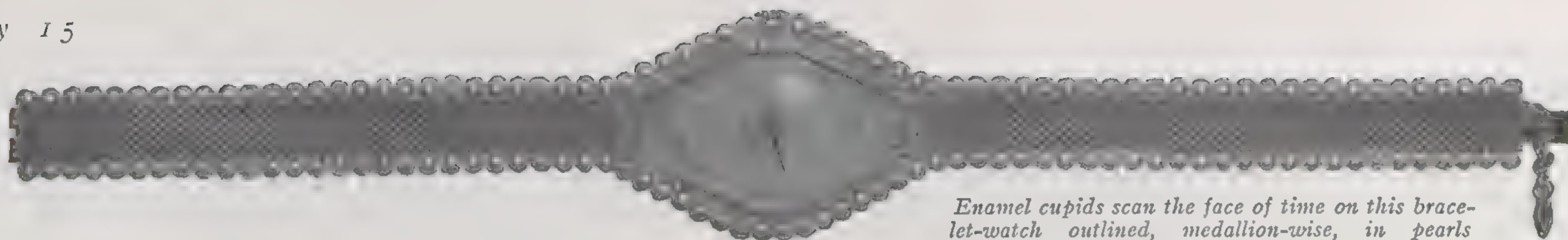
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Enamel cupids scan the face of time on this bracelet-watch outlined, medallion-wise, in pearls

The WAY of the LONDON SHOPPER

How and Where She Shops, and What She is Buying This Year in Her Purposeful Saunterings

JEWELRY AND BIJOUTERIE FROM GOLD-SMITHS & SILVERSMITHS COMPANY

SHOPPING in London may be a delight or a torture. It all depends upon the point of view; or, to speak more accurately, upon the adaptability, of the shopper. If she is reconciled to English methods, and, therefore, content to take things quietly, shopping will be a joy. But if, on the contrary, the shopper is bent upon dashing about à l'Américaine, expecting her desires to be comprehended at once by the clerks, and followed by instant service, she will soon come face to face with a wall of stolid, albeit courteous resistance. The Englishman resents being hurried. Life, he contends, has not been improved by the odious habits of haste and hurry, and it puts him in a decidedly bad humor to be stirred out of the comfortable inertia which has enveloped him for centuries. In addition to the influence of his national distaste for haste he especially detests American innovations, and will combat the methods of the American shopper with every energy of his being.

An early realization of these conditions will do much to smooth the path of the American visitor. After all, there is no particular reason why the traditions of the great English shops should be set at naught merely to gratify the American mania for speed. For generations France, Germany, Italy, Austria, and Russia have sent their hordes of shoppers to buy lavishly in the London shops, and they have returned to their homes without adverse comment or complaint. Whatever the English shops may lack in quick service is more than offset by the invariably courteous manner of the clerks—a custom that will be found far from inviolable in the American shops.

THE COMPLACENT AMERICAN SHOPPER

The American shopper may think that her own methods leave nothing to be desired, yet Englishwomen who visit New York tell of strange cus-

A fine network of diamonds surrounds and partly covers a darker stone

toms encountered in the American shops. One Englishwoman relates a very annoying, but alas, common experience, which occurred in a New York shop. It seems that she politely held a swinging door open for the woman who followed her, and that, to her great amazement, the woman passed out without a "Thank you," and was swiftly followed by some twenty other shoppers who were likewise unconscious that a personal service was being rendered them which required at least some slight acknowledgment. It was rather un-

A platinum setting bespeaks the new jewelry, and an inlay of black the old

pleasant to have to explain to this Englishwoman that in New York the correct shopping etiquette is to swing the door back in the face of the person who follows next.

Notwithstanding the contumely which is still heaped upon them, it is true that many of the more progressive London shops have modified their antiquated methods during the past few years. The ministrations of the shop-walker, that frock-coated automaton who formerly dogged the footsteps of the harassed shopper with tireless persistency, have been curbed if not en-

tirely suppressed. This is a great relief to American women, who found his polite surveillance odious and intolerable. Notwithstanding his imperfections, it is impossible not to be a little sorry for this representative of former English shop customs, for he is hated by shopper and shop-girl alike. All the "Miss Joneses" and "Miss Smiths" who serve behind the counters maliciously unite to frustrate his feeble attempts at discipline. The English shop-walkers are indeed the flotsam and jetsam of their trade. Their ranks are filled by failures, the men who have no initiative and are capable only of drifting along the aisles and looking pompously unwise.

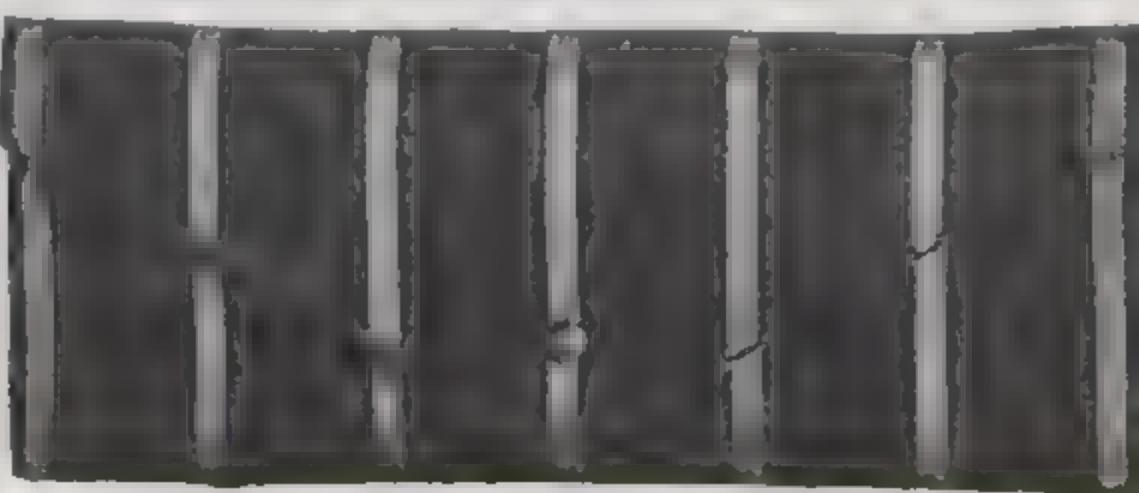
IN SILVER AND GOLD

There is now time to consider the lesser items of the summer toilettes, among which jewelry assumes an important place. The bow-knot of diamonds shown on this page is a product of one of the London shops. It may be worn most effectively on the gown of filmy black which will take a conspicuous place in the summer wardrobe. The two bracelets shown on the page are, indeed, triumphs of the English jeweler's art. The one at the top is the useful, ever-popular watch-bracelet with a tiny, enamel watch set like a medallion outlined with pearls. The bracelet in the middle of the page is entirely of diamonds set in a moire design, and the whole affair is as supple as a ribbon. The two pins shown on the page are also in designs thickly threaded with diamonds.

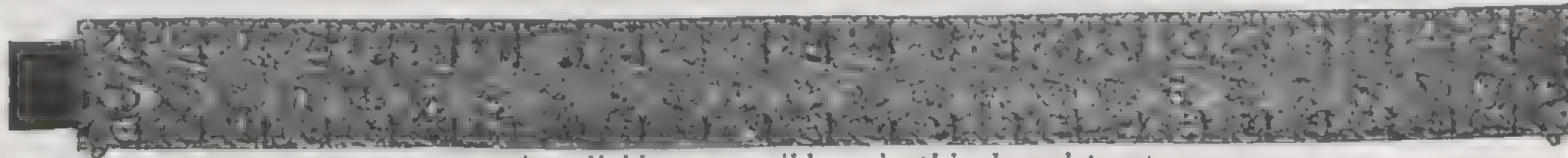
Enamels of all kinds are most popular in London this season, especially for small gifts. The group shown at the lower left of this page is particularly appropriate for this purpose. It includes a heart-shaped paper clip, a rouge pot, a jewel box with a tiny clock set in its round top, and a dainty hand-glass.

Among the stupendous collection offered by the (Continued on page 99)

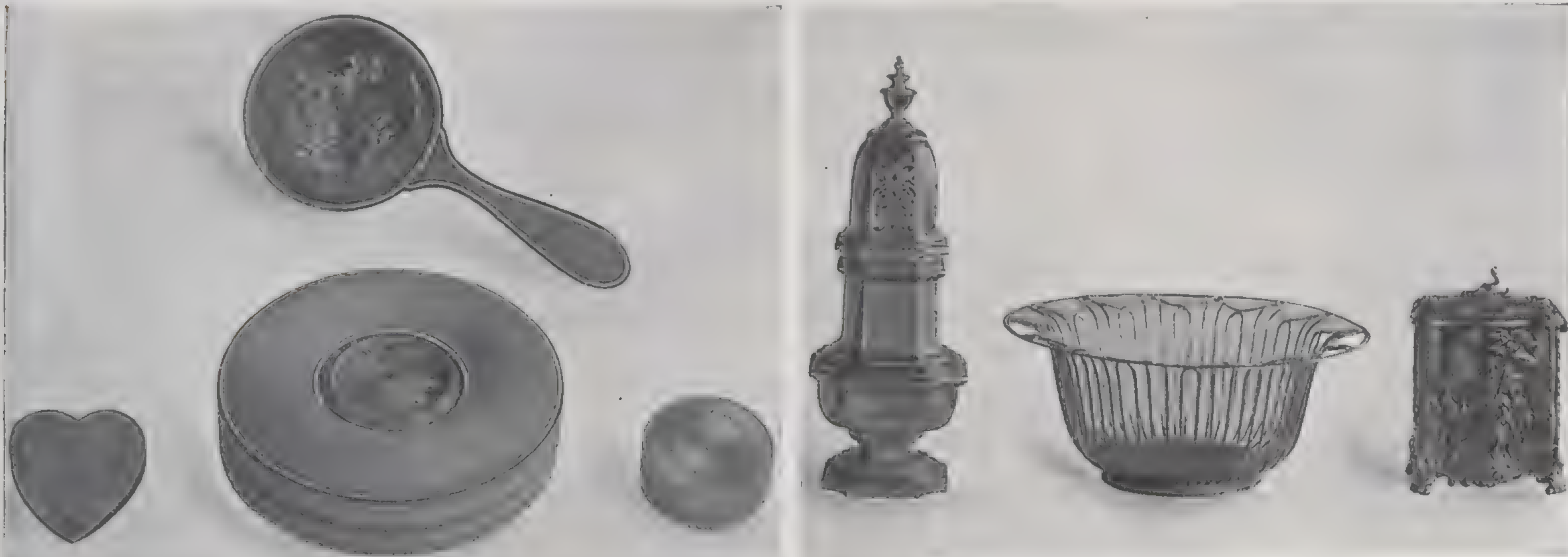
A tasseled bow-knot all ablaze with diamonds



Black satin striped with white moire makes a smart purse covering



As pliable as a ribbon is this bracelet set in a flexible moire design of platinum



The London shops offer all manner of charming gift articles in delicately designed enamels

The silversmiths are cleverly copying odd designs of the time of Queen Anne and George III

*"Original models"
Afternoon &
Evening Gowns*

designed by
Mrs Morris



Chas. N. Morris & Co.
WHOLESALE DRESSMAKERS
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London. Eng.

The "GLENSTER" Hat

*The "safe" Hat for
all sporting occasions.*



A VELOUR HAT

The Combinations of beautiful colors comprised in their extensive range will make the double color "Glenster Velour" a most striking feature this Autumn season.

Confident in the interests their creations must evoke, Messrs. Churchill extend a cordial invitation to those buyers of the leading American Houses shortly about to visit England. Phone appointment or cable.

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**"Leaker" Hats for
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Fine Needlework Association

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Lingerie

Trousseaux—Layettes.

Hand-embroidered underlinen, babies' robes and frocks, etc.

Children's frocks and overalls, decorated embroidery. Little boys' tunics a specialty.

Smocks

A special study has been made of this interesting old English Art. All the smocks made by the Association are copies or adaptations of genuine old models.

Invitation

Americans visiting London are invited to inspect our unique specialties, as our premises are almost adjoining Harrods Stores.

The Choicest Corner of England's Flowerland

Americans visiting England in 1913, who are interested in Gardening generally, and in Hardy Perennials in particular, will be more than amply repaid by visiting Messrs. KELWAYS' Nurseries, in Langport, Somerset, in the month of June, when the famous KELWAY PEONIES will be in flower.

ENGLISH TOURS

By  Auto

PRIVATE CARS GO WHERE YOU PLEASE!

Illustrated Booklet mailed free from Motor Touring Co., 43 Pembroke Place, Liverpool, Eng. (Cables "Traveling Liverpool") or T. & C. Bureau, 389 Fifth Avenue, N. Y.

Vogue awaits an opportunity to make foreign shopping easy for you. Tell us as fully as possible what you want and we will tell you how, when and where to get it.

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UNTRIMMED AND
SEMI-TRIMMED
HATS

IN EXCLUSIVE DESIGNS
FOR LADIES' WEAR

AS SUPPLIED TO
THE LEADING
MODEL HOUSES

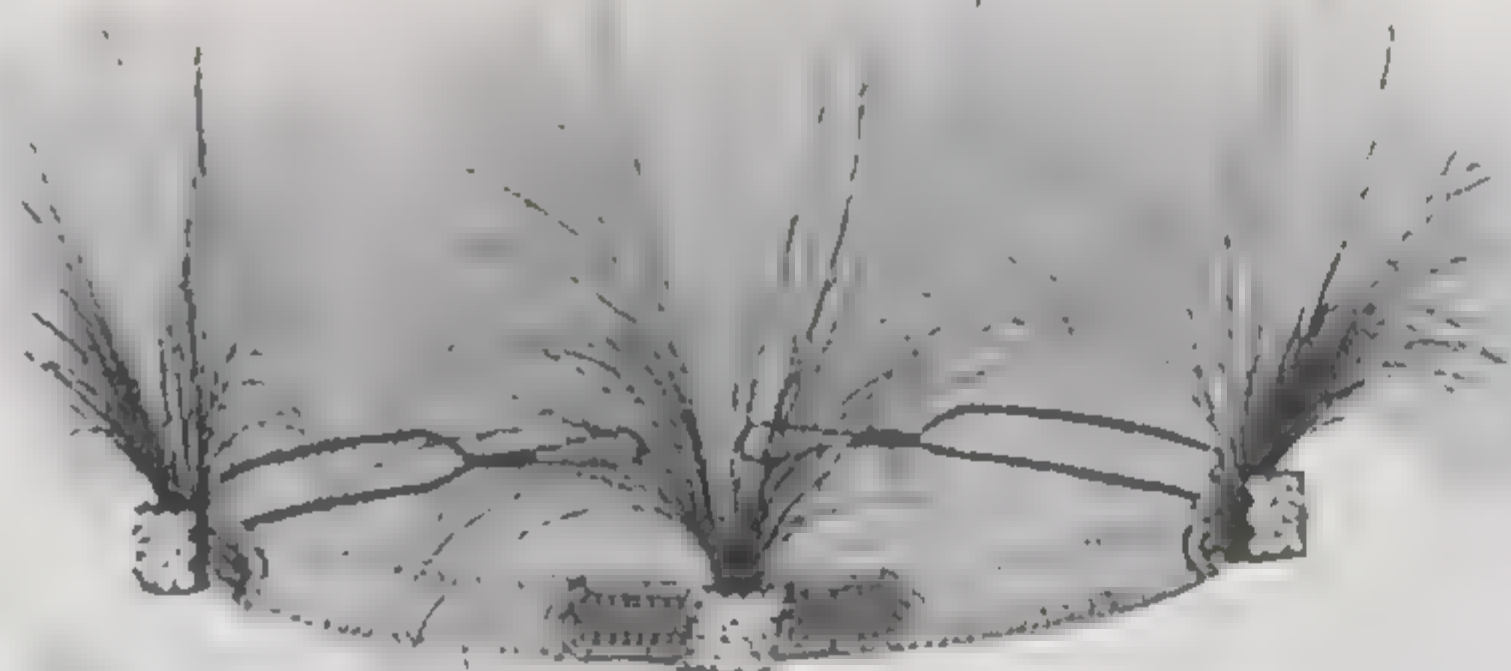
WHOLESALE ONLY

TELEGRAPHIC ADDRESS
MORSWARD, WESDO, LONDON

THE WAY OF THE LONDON SHOPPER

(Continued from
page 97)

silversmiths of London it is hard to decide which pieces are the most beautiful. Certainly the wire-work fruit basket shown in the group at the lower right of page 97 is worthy of mention. It is a copy of one which was once in the possession of George III. A splendid specimen of hand-raised silver workmanship is shown in the sugar dredger which is illustrated in the same group. This novel piece of ware is an exact copy of those used in the

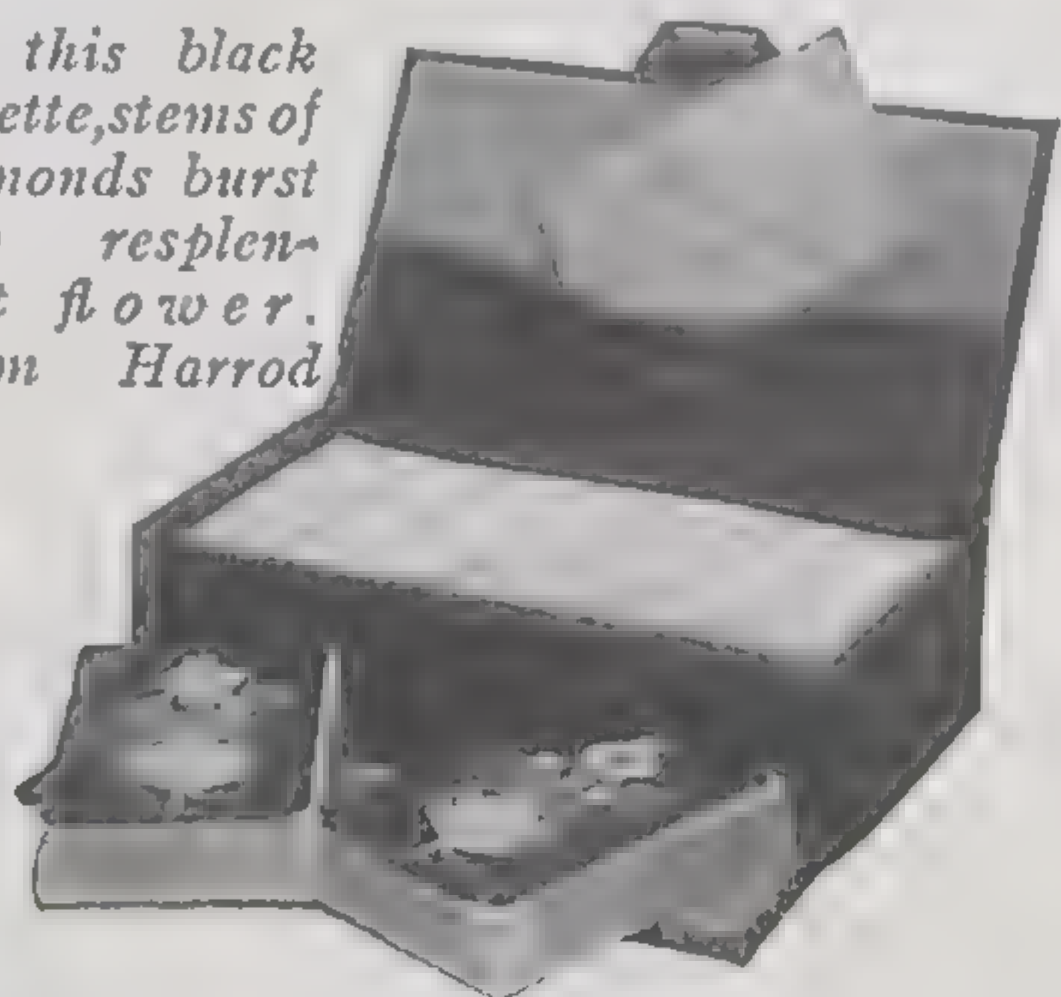


This unique arrangement of three aigrettes is from Harrod



Harrod shows a bandeau of black mouseline, bowed and edged with strass

On this black aigrette, stems of diamonds burst into resplendent flower. From Harrod



A cooncan set is an admirable gift for the "ship bored"

Queen Anne period of 1713. The tea caddy shown in the last photograph on the page is a reproduction of the Chippendale silver of the period of George III.

London women have always been famed for their becoming coiffures, and at present, with the opera and the theatres all open, the demand for aigrettes and jeweled bands is ever increasing. There are some charming examples from Harrod illustrated at the top of the page.

A motor address book of leather

Charming cooncan sets are now available in the London shops, and they make pleasing gifts for almost any occasion. An especially attractive set is shown toward the top of this page.

It has remained for a London shop to evolve the novel umbrella, shown folded on this page. It promises not only to withstand any shower that may come up on a cloudy hunting trip, but also to resolve itself upon occasion into a shooting seat. The small parasol photographed open on this page is most desirable for use in a motor, as, when not in use, it may be folded safely away in a non-breakable case. Also for motor use is the small, leather-backed address book. These books are to be had in any desired color.

The marble clock illustrated is intended for use at a garden party or other outdoor affair.

Its substantial pedestal rests upon the ground, and the long stem raises the clock to a convenient height.

An original dressing-table is shown at the bottom of the page. Gold-topped bottles, and boxes of every size fit each into their appointed nooks, and ivory-backed brushes lie in odd, swinging trays, ready for use.



The motor parasol comes with an unbreakable case



Betimes an umbrella, on occasion a shooting seat

The snug successor to the garden sun-dial



A most compactly arranged dressing-table

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VICKERY

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Parfum "Chaminade"

\$3.30, \$6.00, \$11.50

"Chaminade" Bath Salts \$1.80, \$4.35, \$9.60

"Chaminade" Bath Soap (in Bowl) \$6.00, \$7.50, \$8.25

"Chaminade" Dusting Powder \$2.50, \$9.00

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MODELS



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BRIDESMAIDS' GOWNS
a Specialty.

Frocks for Ascot & Henley

Designed and Executed
by Alexandra for the
100 Years Ago Ball.

47 BAKER STREET, LONDON, ENG.



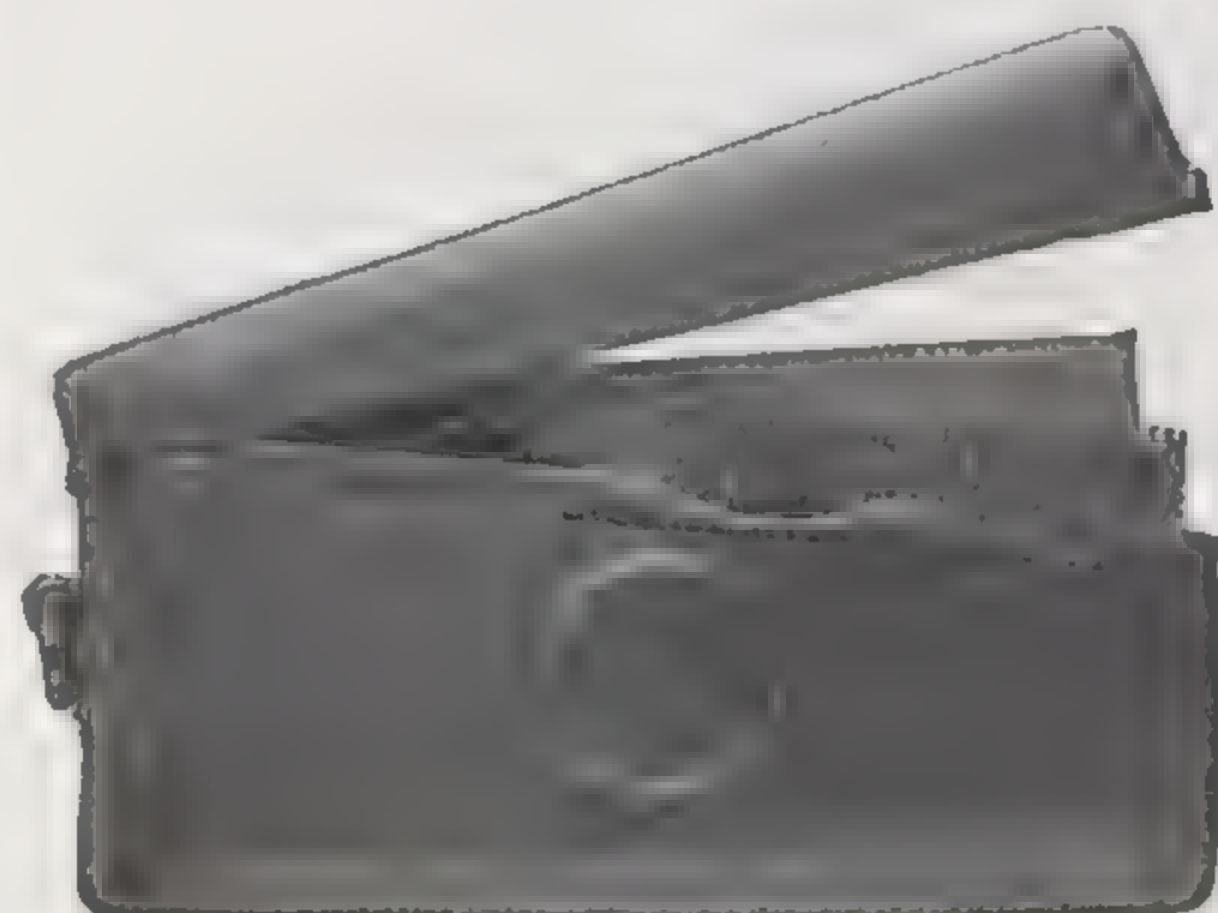
A home for the faithful briar-wood in the next compartment to the stuff that smoke is made of. From Boswell Hensman



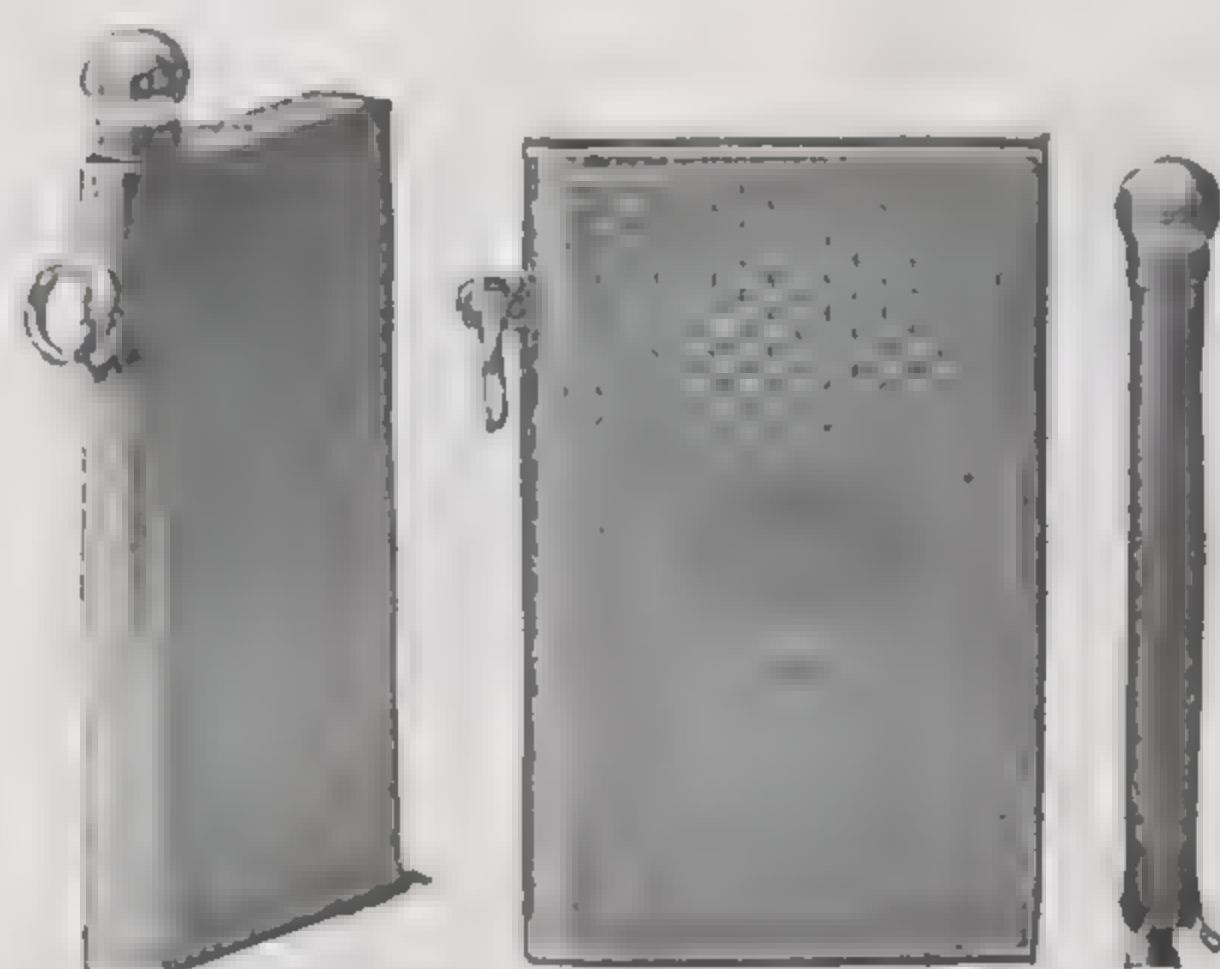
No loyal Britisher could resist an engine-turned silver frame with a photograph of the Prince of Wales. From Boswell Hensman



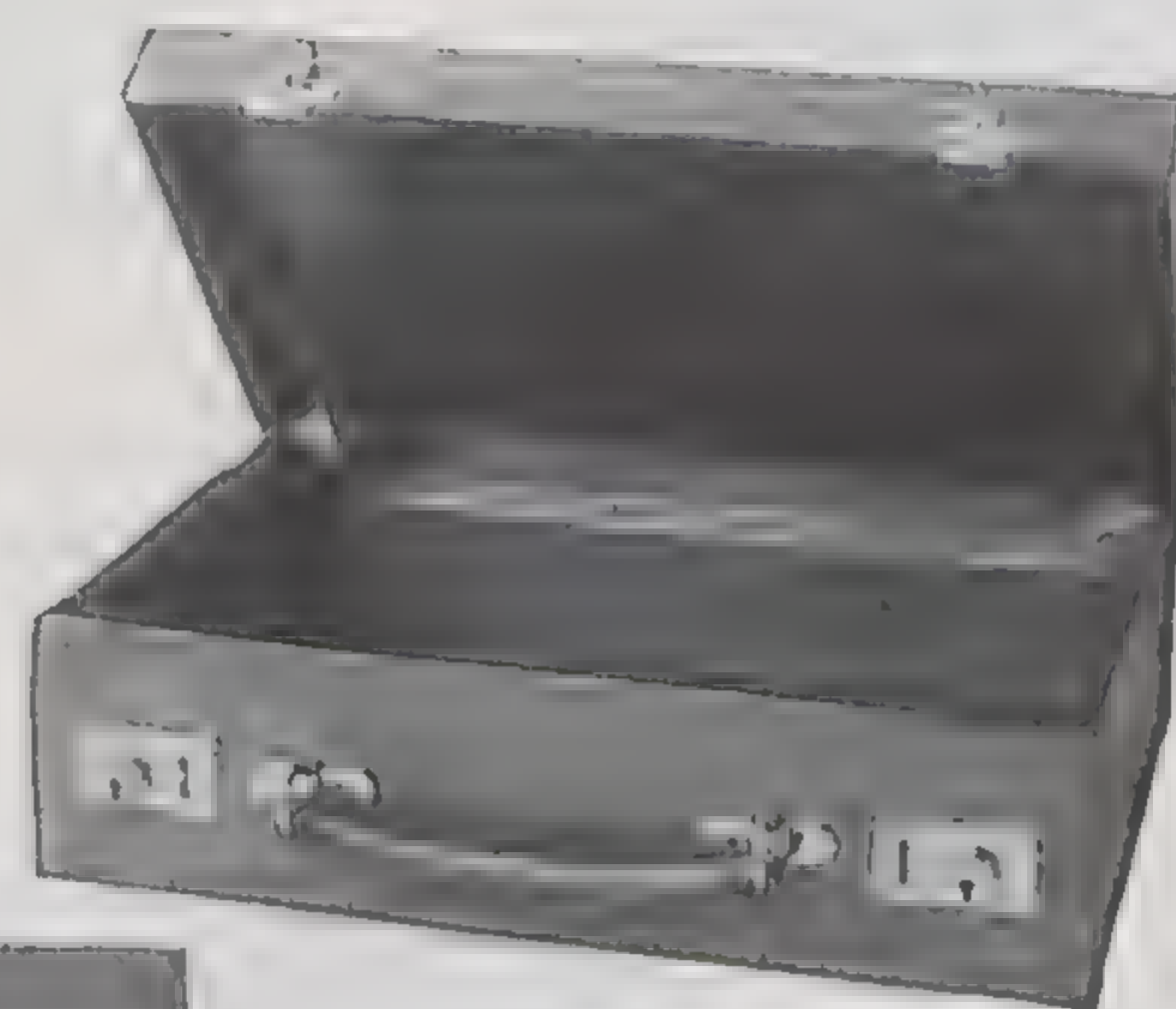
The jewelry of to-day may travel in safety, locked in a flat, silver-mounted, leather traveling case. From Boswell Hensman



A Boswell Hensman patent friction lighter which strikes the connection between a cigar and a smoke

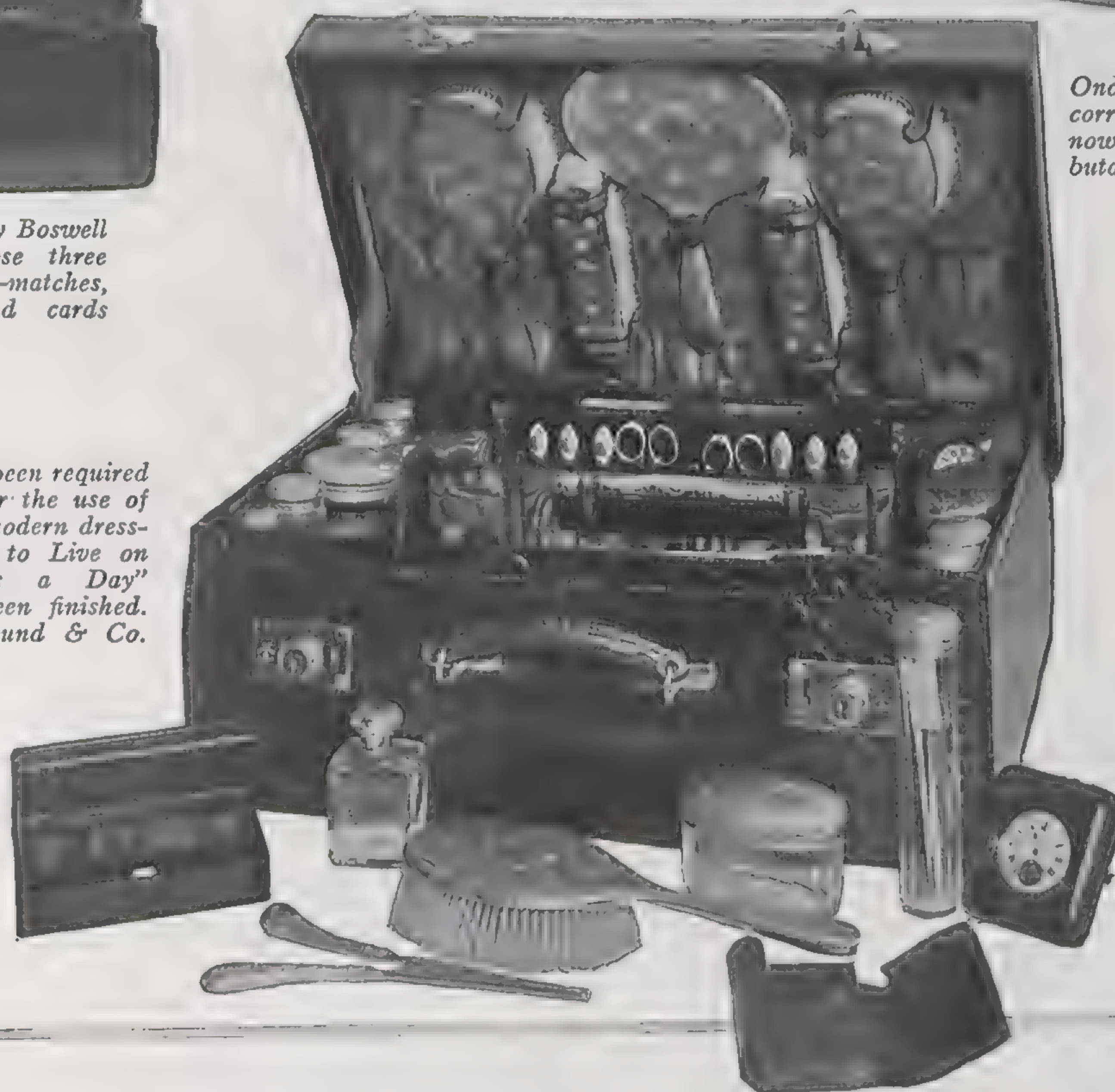


A silver case designed by Boswell Hensman to hold those three every-day requirements—matches, postage stamps, and cards



Once proud purveyor of diplomatic correspondence, the attaché case now obligingly conveys the débutante's slippers to a dance. From John Pound & Co.

Had Arnold Bennet been required to itemize a time for the use of every article in the modern dressing-case, his "How to Live on Twenty-four Hours a Day" might never have been finished. Case from John Pound & Co.



SILVER AND LEATHER GOODS, THEY ARE THE ARTICLES SO EXCELLENTLY ENGLISH THAT THE TRAVELER DOES WELL TO DELAY PURCHASING UNTIL ARRIVING IN LONDON TOWN

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A smart and comfortable Coat of distinctive appearance, equally suitable for Town, Country, or Sporting wear. Made in a variety of Cheviots, Homespuns, etc., in exclusive shades. Can also be made double-breasted, making an ideal Coat for Traveling wear.

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with Safety or Apron Skirt and also

Ride-Astride
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A smart Coat made with Raglan sleeves, it is an ideal suit for Country and Sporting purposes if made in my new Homespuns or Cheviots.

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The "Gartree" Coat and Skirt

A single-breasted, panel-fronted Coat, slightly cut away in front. Is undeniably smart, and is a perfect example of the correct style of Country Costume for the coming Season.

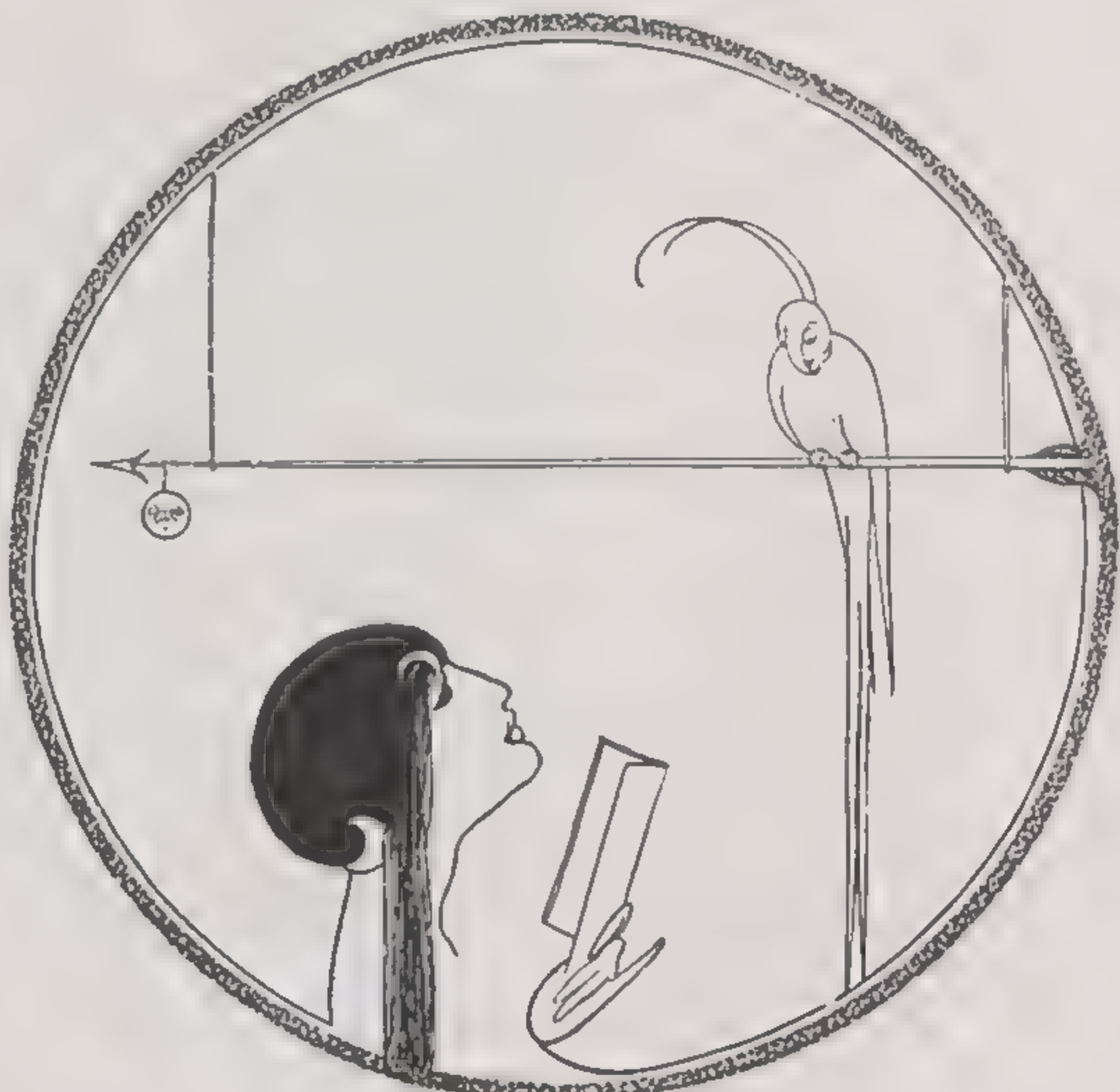
The "St. Andrews" Suit
A permanent favorite amongst Golfers and Sportswomen, the expanding pleats allowing the wearer that perfect freedom so essential to success in all sports.

ULSTER HOUSE, CONDUIT STREET, LONDON, (ENGLAND)



A Shilling in London
A Quarter Here

PALL MALL
FAMOUS CIGARETTES



WHAT THEY READ

WIRELESS telegraphy, the telephone, and aviation have made possible a few new situations in fiction, but the novelists cling with pertinacity to those of their long-time predecessors. The shameless assiduity with which the "Prisoner of Zenda" has been imitated for the past fifteen years testifies to the pitiful lack of inventive faculty among writers of the day, and the remarkable scarcity of motifs and situations having any aspect of freshness. Since the time of Shakespeare's "Tempest," the desert island with a pair of lovers has had an irresistible attraction for a long succession of romance writers. Mrs. Southworth accused Charles Reade of plagiarizing such a situation from her, but then she must have forgotten Ferdinand and Miranda. There is a haunting touch of romance in the very word island, and the sense of that quality has run through literature since the days of Ulysses and the enchantress. It remained for the first great realist of English fiction to fascinate the world with a lone man on a desert island, and Defoe did "Robinson Crusoe" so well that nobody has approached him since in a tale of like situation and motif; but then English fiction is still a sort of romantic archipelago.

As to isolated lovers, so to speak, we find them in other literatures as well—"Paul and Virginia," for example, a singularly tiresome book despite its rare scenes and situations. The islands of the South Sea have been put under requisition by many romancers, but Shakespeare's bold creation of an island without geographic situation is the favorite with the novelists. "The Tempest," indeed, is more drenched with the spirit of romance than any other play of Shakespeare. Lucky the man or woman who came to it early enough to accept all that the great magician of letters intended we should feel in seeing or reading his play, and who can recall at subsequent readings or representations the thrill of the unsophisticated years.

Alexander Black's little romance of "Thorney" involves an audacious use of the island situation. His hero is one of those impossible youths of the club

smoking-room, such as have taken the place of Ouida's guardsmen in the fiction of the day—an absurd sort of person to cast on a desert island; while the girl, six years marooned alone, manages in a few weeks to acquire his urban tone, though she remains primitive enough to do her best to make their situation permanent. It is devoutly to be hoped that we shall not have a long succession of such marooned young gentlemen. One such demand upon public credulity is enough for a long time to come, though Mr. Black has done the thing with unflinching courage and fine delicacy.

Although the greatest island prose tale in English is a bit of almost perfect realism, no realist of to-day would dare lay his scene on an island, so absolutely have the romancers preempted all islands as peculiarly their own. Castles in Spain are not more dedicate to romance than island habitations. They all have "magic casements opening on the foam of perilous seas in fairy lands forlorn," or even if the seas are not perilous, if the waters are those of a peaceful lake, the casements of island homes are none the less magic. Whoever has dwelt on a little island must be, indeed, an invincibly matter-of-fact person not to have felt the romantic charm of such a situation. There is ever present not only the atmosphere of adventure, but the possibility of surprise. "Just messing round in boats" is the happy phrase of a British writer for young folk that goes straight to the heart of everyone who has dwelt on an island. No matter if the mainland be in plain sight, so long as there is no bridge, and boats afford the only mode of going and coming, the element of romance is there. A bridge, even a drawbridge, gives the utilitarian touch that is the enemy of romance, and a telephone wire may subtly damage the situation by taking away the element of surprise. If the island be within hailing distance of the shore, it is always a delight to speculate whose cry it is from the dim cape far over across the sunlit waters, and with what an aspect of a visitor from another world does the

(Continued on page 102)



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The Chevalier d'Orsay Perfume

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WHAT THEY READ

(Continued from page 101)

newcomer burst upon the island community when he first sets foot upon their shore! All islands should be held in fee simple by the romancers, and realists should be rigidly forbidden to trespass upon the enchanted ground.

WITH THE TELLERS OF TALES

THORNEY, by ALEXANDER BLACK, is an unmitigated romance of 'no-man's-land, done with a rapid pen and an audacious hand. If you were a fine young fellow with plenty of money and the proper social cachet you ought to be delighted to find yourself cast upon a desert island with your sole companion a ravishingly beautiful girl who had been inhabiting the spot alone for six years. Mr. Black's hero appreciated the girl, but wanted to get back to civilization and the neighborhood of a lemon. The girl, who cared for none of these things, was delighted with the new inhabitant of the island, and only concerned lest he take the first opportunity to escape and leave her again all alone. So uneasy was she upon this point that the primitive little beauty actually did her best to cast adrift the only boat available for escape. Of course, the hero forgave her, and of course, having fallen in love with her, he managed to make her realize that nothing would induce him to escape alone. There are adventures sufficient to interest one until the inevitable barque arrives to take the lovers off their island, and folk who do not demand too much of probability in a romance will cheerfully accept all that Mr. Black has to tell. He handles his delicate situation modestly, and perhaps it is not his fault that he feels called upon to accentuate his descriptive bits with such phrases as "every nerve and muscle howling in protest," "the poison of fatigue was gnawing persistently somewhere back of his eyes," and "staring scenery that staggered and twitched." (New York: McBride, Nast & Co., \$1.25 net.)

THE BISHOP'S PURSE, by CLEVELAND MOFFETT and OLIVER HERFORD, borders pretty close upon an extravaganza. It opens extremely well with a striking situation, and out of this situation grows much of the subsequent action. The East Side girl who acquires the Bishop's purse is not an entirely convincing creation, but she serves well enough to help make an amusing detective tale, and there is some excellent fooling afforded by Lionel Fitz-Brown and the Countess Clendennin. Hiram Baxter, the guardian of the charming American girl falsely suspected of the theft, is the American financier, not of real life today, but of the British stage forty years ago. It would take a pretty clever student of the book to distinguish Mr. Moffett's work from Mr. Herford's, which is another way of saying that their collaboration has been successful. (New York: D. Appleton & Co., \$1.30 net; postage, 12 cents.)

TOMMY TREGENNIS, by MARY E. PHILLIPS, deserves many readers, and will surely find not a few enthusiastic admirers. Tommy is a mischievous little Cornish boy, and most of the other characters in the book are Cornish folk speaking the outlandish but not difficult provincial English of their region. The gentlefolk of the book act merely as chorus, and the real characters are Tommy, his parents, and their simple neighbors. It craves a peculiar gift of sympathetic insight to put a genuine child into a book, and Tommy is an undoubted creation, a trouble-

some, most lovable, most loving little boy. His mother is a generous-minded young woman, utterly simple, heroically courageous, tirelessly kind, and genuinely clever, while her husband is all of these things but the last. Whoever appreciates the quiet humor of rural portraiture and the pathos of pure and deep feeling will find "Tommy Tregennis" a book to read and then read again. (Boston: Small, Maynard & Co., \$1.20 net; postage, 15 cents.)

A PAIR OF PATENT LEATHER BOOTS, by EDITH STOTESBURY, is an account of a tour of Europe with a romance interwoven, all purporting to be written in letters by a presumably young gentleman named "Jack," with a characteristically and amusingly Philadelphian point of view about matters social. The little love story is ingeniously complicated, and the account of strange lands and peoples has live interest, though hotels seem to be unnecessarily obtruded not only in the text, but also in many of the excellent pictures supposedly taken by the writer's camera. (Philadelphia: J. B. Lippincott Company, \$1.50 net.)

COMRADE YETTA, by ALBERT EDWARDS, shows the author of "A Man's World" as moving some steps nearer to the true form of the novel. Yetta is a Jewish girl of the sweatshop, who has had an idealistic bringing up by her bookselling father, and who never, amid the sordid and criminal surroundings of her life as a wage-earner, loses the memory and influence of his teachings. The main part of the story has for background a strike of sweatshop workers, and Mr. Edwards manages to interest the reader not only in his characters, but in the technique of their trade and their strike. There are settlement workers and the like, and a whole Socialistic newspaper office in the book; and perhaps nothing is better worth while than the picture of unselfish devotion as exhibited by the workers in that office. There is another newspaper office of a very different kind, and there are incidents of interest attending the trial of Yetta for attacking a private detective set to watch the picketing strikers. Mr. Edwards makes Yetta perjure herself like a lady, and find excuse for her conduct in pragmatic morals. Perhaps the wisest thing in a novel now and then a little overweighted with philosophy is the discussion on love between Yetta and her husband, when both have come to realize the essential beauty and purity of the marital relation. Mr. Edwards has made a remarkable book, but he will have to reach a more nearly perfect fusion of his materials before he shall have produced a genuine work of literary art. (New York: The Macmillan Company, \$1.35 net.)

CALLS TO ARMS

AMERICAN SYNDICALISM: THE I. W. W., by JOHN GRAHAM BROOKS, is an attempt to present an unprejudiced view of a startling class-movement by an intelligent and sympathetic interpreter of modern radicalism. Mr. Brooks thinks that the powers that be and the conservative classes have done more than anybody else, by their stupid meeting of lawlessness with lawlessness, to strengthen the I. W. W. movement. He traces the history of the movement by showing its germs in earlier and less aggressive organizations, and recognizes that its recent strength and its real virtue have lain in its championing of the lowest and most ignorant and oppressed workers. He-

(Continued on page 104)



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Cocktails**

A BOTTLED DELIGHT

AFTER a morning's shopping nothing will recuperate you so much as one of the delicious CLUB COCKTAILS. They are the correct thing to offer your friends whenever they call. They are both a tonic and stimulant, and fill a distinctive place of their own. Easily served and appreciated by ladies and gentlemen alike. Buy some Manhattan and Martini, and ask your friends which they prefer. Of all dealers. Specify CLUB COCKTAILS.



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Secret de Bonne Femme

CREAM FOR THE FACE

The distinctive qualities of this product are the following:

This cream may be washed off with water, leaving no greasy trace whatever, which result cannot be obtained with any other cream. Can be mixed with water, and used every morning instead of soap. It cleans beautifully, and after using it for a few weeks, the complexion will be changed and absolutely improved.

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WHAT THEY READ

(Continued from page 102)

finds a genuine idealism behind the murderous hatreds, *sabotage*, and occasional violence of the I. W. W., but he sees also that the organization's methods are bound to fail in the end because no sufficient number of workingmen will tolerate a perpetual state of warfare, and because the I. W. W. propaganda is based upon palpably false and ridiculous assumptions. Mr. Brooks finds the way out in a gradual extension of industrial cooperation, with a view to destroying special privilege and securing to every man the value of his services. This is a book moderate in tone, wise, stirring, and highly educative to the classes now warring with each other. (New York: The Macmillan Company, \$1.50 net.)

THE CHILDREN IN THE SHADOW, by ERNEST K. COULTER, formerly Clerk of the Children's Court, New York, and founder of the Big Brother Movement, is a poignant volume with highly illuminating pictures of more than common interest. Mr. Coulter's "shadowed" children are those of the New York tenements, and these youngsters he shows us in many of their varied activities. There is also incidental information of industrial and educational conditions in the congested districts, and an interesting account of reform work done at the farm of the Big Brothers. Jacob Riis contributes a sympathetic introduction, full of warm appreciation for Mr. Coulter and the Big Brother Movement. This book deserves to be widely read and promptly and sympathetically heeded. (New York: McBride, Nast & Co., \$1.50 net.)

THE UPHOLSTERED CAGE, by JOSEPHINE P. KNOWLES, is a call to the unmarried girl at home to shake off her chains and do something useful with a view to self-development and self-expression. The author professes no desire to destroy the home or to take out of it those unmarried women who find in it duties and opportunities befitting their powers and suited to their tastes. She merely sees in the narrow conditions, surrounding many Englishwomen at home, and the fettering conventions by which they are enthralled, things that women should throw off in order to find a proper field for their energies and a true freedom of spirit. Nothing will impress Americans more strongly in reading this volume than the very different conditions it pictures as characteristic of the English home from those that distinguish most American homes. True it is that too many American women are eating their hearts out in narrow and narrowing homes where they are not essential to the household, but it is far less a matter of course here than in England that a single woman of a certain social position shall bide at home and live an idle and dependent life. The remedies suggested by the author are courageous, but far from shocking. Indeed, the truly shocking thing is that so many Englishwomen should live the lives that this book depicts, though the author, in her zeal, probably overlooked the many women

who find their proper sphere at home. (New York: George H. Doran Company, \$1.50 net.)

WITH THE GARDENERS

THE GARDENER AND THE COOK, by LUCY H. YATES, is an interesting combination, as the title indicates. The author discourses briefly but helpfully as to the making of the kitchen garden, without, however, attempting to go into the minute details required by the beginner in horticulture, but rather in a spirit suggestive to the receptive person of experience. So of the cooking problems discussed, the matter is for such as have open minds and a catholic taste. It is all done with agreeable clearness, and the pictures are pleasantly decorative. (New York: McBride, Nast & Co., \$1.25 net; postage, 12 cents.)

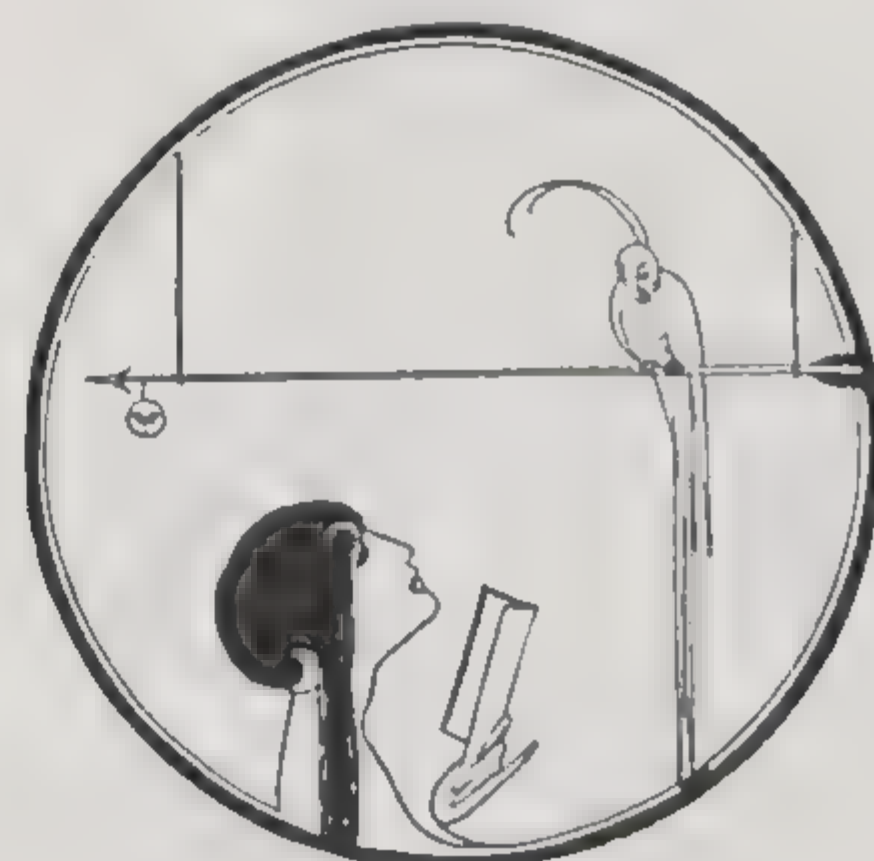
OLD-FASHIONED GARDENING, by GRACE TABOR, has for subtitle, "A History and a Reconstruction," by which phrase the author indicates her attempt to tell something of early gardening in this country, and to recall to the eye and the mind by means of diagrams, pictures, and descriptive matter those old Colonial gardens—Spanish, English, French, and Dutch in origin. There are plans of a very early Colonial garden in Boston, of famous old gardens on the island of Nantucket, of the gardens at Mount Vernon, and at other famous places in Virginia, while lovely pictures show the gardens of today in New England, Pennsylvania, Maryland, Delaware, Louisiana, and elsewhere. The author writes with the loving touch of an enthusiast, yet seemingly with the care of one who would be sure of her historical data. She is indebted for several of her most effective pictures to the garden of Belmont Hall, in Kent County, Delaware, which, in the legend attached to one picture, is wrongly ascribed to Maryland. A chapter on "Old-Time Flowers," with a list of such, closes a book that many will find both charming and useful. (New York: McBride, Nast & Co., \$2 net.)

BOOKS RECEIVED

"Auction of To-day," by Milton C. Work, author of "Whist of To-day," a volume of nearly 300 pages, written by an expert, and presenting systematically the game of auction bridge in its latest developments, with diagrams and minute discussion of the subject in all its aspects. (Boston and New York: Houghton Mifflin Company, \$1.25 net.)

"Everbreeze," by Sarah P. McLean Greene, an agreeably told story of country scenes, with much natural humor in both phrase and character, and some inconsistencies in the development of the *dramatis personæ*. (New York: D. Appleton & Co., \$1.30 net; postage, 12 cents.)

"The Maid of Middies Haven," by Gabrielle E. Jackson, a story of Annapolis, the Naval Academy, and one of those Maryland girls born to break the hearts of heroes. (New York: McBride, Nast & Co., \$1.20 net.)





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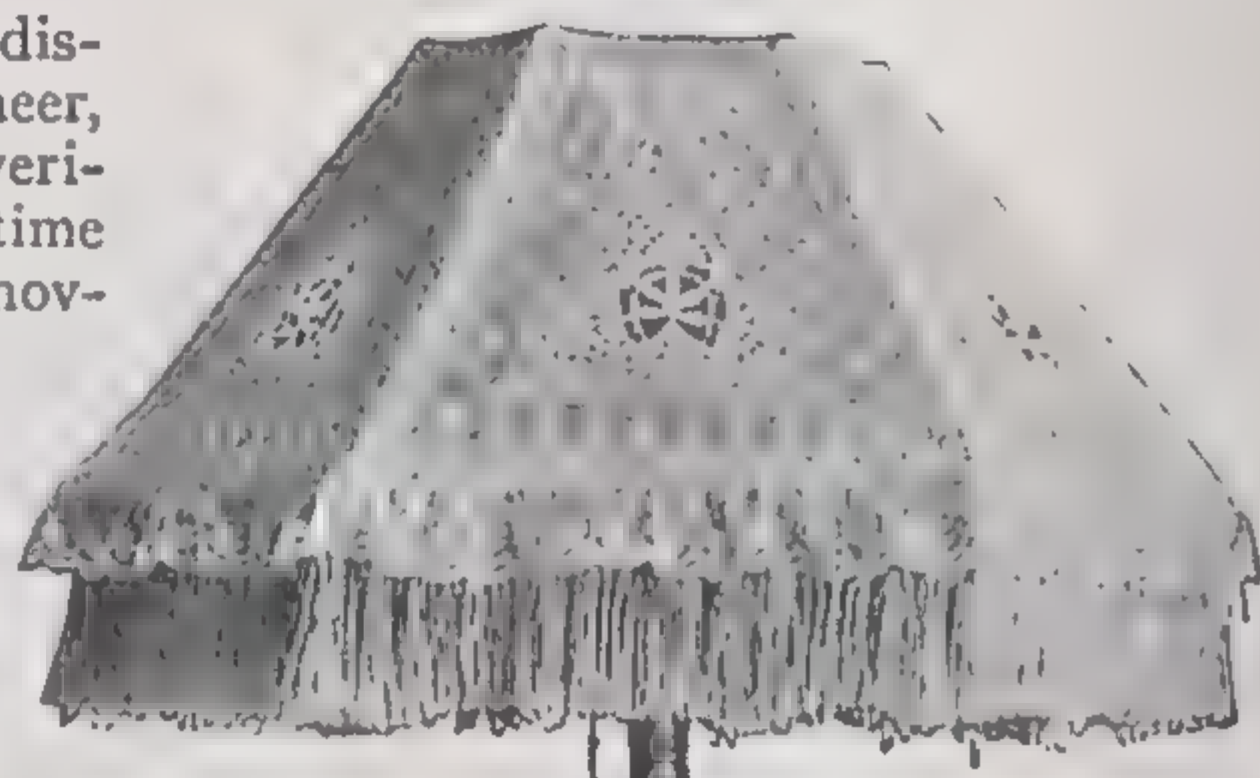


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NEW TREASURES from OLD

BITS of fine lace and tiny, discarded remnants of sheer, French batiste become veritable treasures when the time arrives for fashioning the summer novelties which must add the quality of washableness to their other charms. A great variety of lamp- and candle-shades may be made of medallions and lace. The large, hexagonal lamp-shade shown at the right has each of its six lace-insertion sides built around a Cluny medallion. The insertion is carefully mitered at all the edges, which fit together perfectly over the wire frame. A hexagon, of lace insertion, and a tiny bit of Cluny finish the top. The shade is built upon a salmon-pink satin foundation placed over an inner lining of soft, white, China silk. The candle-shade illustrated is made over an



Six sides of lace insertion about Cluny centers meet in a tiny lace top to make a hexagon lamp-shade



Oval lingerie panels form this candle-shade

oval paneled frame. The wire frame is first covered with white silk, then with pink satin, and finally with the lingerie panels, which are made of alternate rows of white and écreu lace whipped about French embroidered medallions.

The choice of a lingerie bag instead of a satin one is wise, because the snipping of a few stitches will make the lace bag ready for the laundress. A very charming example of such a bag is the first one illustrated on this page. It is

of sheer, French batiste combined with several different laces. The bag is lined with pale blue silk, and the festoon of flowers, quite a novel feature, is made of multicolored French ribbons.

A novelty for the dressing-table is the little powder-puff bag shown in the fourth illustration. It is made of rows of different kinds of lace sewed to a brocade-covered, round bottom. Inside the bag may be found numberless, tiny rolls of white surgeon's cotton, each roll tied with baby ribbon. The bag is designed to hold the little drifts of cotton which the hostess heaps upon the dressing-table for the use of her guests.

A COASTER AND TRAY

The unique coaster shown just beneath the powder-puff bag will be the means of preserving the finish of a mahogany or enameled dressing-table. It is made of circular rows of lace bound snugly over a small asbestos mat. Placed under a vase of flowers, a water carafe, or a cologne bottle, the coaster adds a touch of daintiness and assures protection to a handsome piece of furniture.

A novel way to preserve bits of family treasure lace is shown in the small tray at the bottom of the page. Beneath the glass bottom of this tray there are two strips of very old rose point, long past their usefulness as a trimming or adornment. The lace in this case is framed upon a piece of salmon-pink satin.

A bag of lingerie festooned with multicolored flowers

A drift of cotton powder puffs may be tucked into this bag

A coaster under a flower vase to protect the dressing-table

Bits of old lace may be preserved most artistically in a small boudoir tray

The removal of the New York store of The Tobey Furniture Company, from 11 West 32nd Street to Fifth Avenue, at 53rd, marks a new epoch in a record of progress of which we are very proud.

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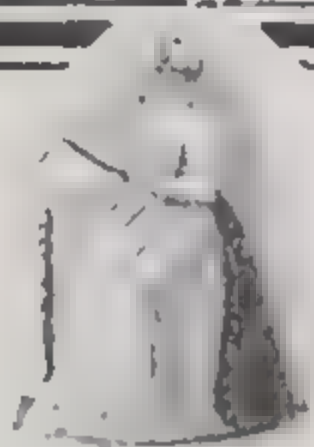
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ORGANIZED AUDIENCES

How the Drama League of America and
Its Offspring, the Drama Society of
New York, Purpose to Accomplish This

A NEW YORK center of the Drama League of America was launched at a well-attended public meeting held in the Lyceum Theatre on the afternoon of April 11th. At this meeting Mr. Augustus Thomas presided, Mrs. A. Starr Best, the chairman of the organization department of the national body, expounded the purposes and methods of the League, and the Drama League idea was further illustrated by several speakers whose names are noted for their services to the general causes of the dramatic art. The center thus auspiciously inaugurated should immediately be joined by every theatre-goer of New York who seriously cares for the advancement of the drama in America. The reasons for this emphatic statement will become apparent from an explanation of the work that the League has thus far undertaken and accomplished.

The Drama League of America was organized in Chicago on April 25th, 1910. During the three years of its existence it has grown so greatly that it now numbers an affiliated membership of more than fifty thousand, distributed geographically over every state in the Union, and has established centers in twenty leading cities, including Chicago, Boston, Philadelphia, Washington, and (latterly) New York. Since the League was launched without any financial endowment, this extraordinary expansion must be attributed solely to the impetus of the idea behind it. This idea, which was initially conceived by a few public-minded women in Evanston, Illinois, is the soundest and most practical idea that has yet been advanced for the amelioration of our theatrical conditions.

UPLIFTING THE AUDIENCE

In the past, the fatal error of nearly every effort to "uplift" the stage has been that the endeavor was based upon a negation, or, at the least, a resentment of the fact that the theatre is necessarily a commercial institution. Every art must be propagated by a business; in particular, the drama, because of its great expense, must be exploited by a well-conducted business; and the manager must be a business man. He must regulate his business in accordance with the primary economic principles of supply and demand. Shakespeare and Molière, who were managers as well as actors and dramatists, conducted their business upon this economic principle, and were just as commercial in spirit as Mr. Shubert or Mr. Brady. Obviously, under these necessary conditions, the only certain way to evoke a supply of good plays is to create a demand for them—a demand that shall be so insistent that it shall be profitable for the managers to present them to the public. In other words, the surest way to "uplift" the drama is to exert a determined effort to uplift the audience, and to educate the public to support good art.

TELL-TALE BULLETINS

Upon the solid basis of this principle the Drama League of America was founded. Its purpose is to educate the appreciation, and to encourage the patronage, of worthy plays. In each producing center of the country, the League maintains a play-going committee, composed of leading citizens of educated taste. The members of this committee attend every important performance of legitimate drama that is offered in their city, and decide by a majority vote whether or not a given

production should be deemed worthy of support. The members of the committee pay for their seats and establish no professional relation with the managers. If they favor a play, they immediately print and issue to all local members of the League a bulletin in which they urge a large attendance at the play, and explain the reasons why it merits such support. If they deem a play unworthy, they issue no announcement whatsoever. Their purpose is to help, not to hinder—to construct, not to destroy.

These bulletins are extremely serviceable to the great mass of intelligent theatre-goers who can afford to attend the theatre two or three times a month, and who desire, when they do attend, that their time and money shall not be wasted. They are equally serviceable to the managers who risk their money in the presentation of plays that are worthy of intelligent support, to the authors of these plays, and to the artists associated in the performance of them.

THE LEAGUE'S EDUCATIONAL CAMPAIGN

But the founders of the Drama League of America realized from the outset that the influence of its organized audience would be rendered commercially effective only if its members genuinely enjoyed the plays they were exhorted to attend. For this reason the League has undertaken a vast educational campaign for the purpose of improving the public taste in drama. This campaign is conducted by its drama study committee, which is composed of many of the most famous scholars in the country. The first chairman was Professor George Pierce Baker of Harvard, and the present chairman is Professor Brander Matthews of Columbia. Several times in every season this committee prepares and issues outlines for a systematic study of a series of plays with adequate critical annotations; and it also keeps the members of the League informed of the publication of all new books and all important articles that shed illumination on the subject of the dramatic art. The work of this committee is supplemented by that of a library committee, which has undertaken a nation-wide movement for the segregation of all worthy books relating to the drama in special sections of all the public libraries, where they may be readily accessible.

Other activities of the League extend to well-organized endeavors to encourage, for educational purposes, the undertaking of amateur performances, and to acquaint the rising generation of children with the pleasures and the beauties of the drama.

THE BUSINESS END OF THE LEAGUE

Since the drama is the most democratic of the arts, the founders of the Drama League of America wisely decided at the very outset to launch it as a democratic institution. Membership in the League is open to all for the asking, and is easily within the means of all. The annual dues are fixed at the inconsiderable sum of one dollar. Anybody may at once become a member of the League by sending one dollar, together with his name and address, to the secretary. A business office will shortly be opened by the newly organized New York center; but meanwhile, it should be stated for the benefit of prospective members of the League that the present mail address of the national organization is 736 Marquette Building, Chicago, Illinois.

(Continued on page 126)

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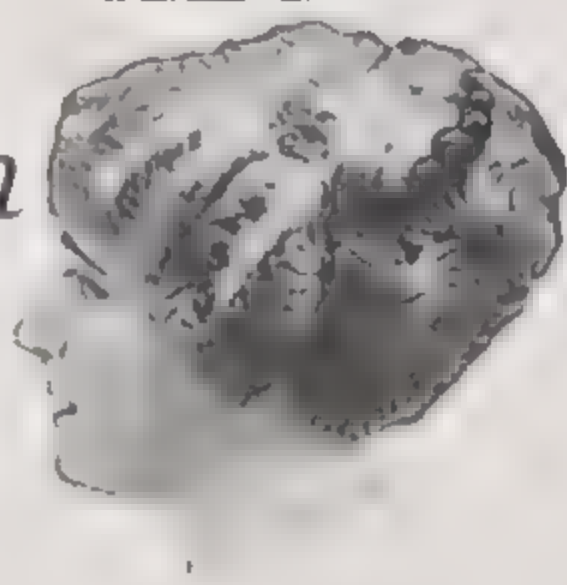
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Not affected by dampness. \$25.00 up

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SMART FASHIONS FOR LIMITED INCOMES

(Continued from page 45)

that is elaborate in appearance, or especially difficult to launder, it is important that the hackneyed shop models should be avoided. It is not easy to find original things which meet these requirements. Some of the best shirt-makers for women now offer only the tucked waists with lace or embroidered collars which have been worn for several seasons. Between these severely plain models and the elaborate waists which most of the shops offer, comes the excellent French model reproduced on the lower left of page 45. This is smart enough for tennis or golf, and original in tailoring and cut. The material is a fine, silky handkerchief linen, and the waist is untrimmed, save for tiny cordings of the material and a few crochet buttons. The distinction of the model lies in the clever use of the cording which outlines the armholes, the yoke, the collar, and the tiny revers. It also continues down the front fastening of the waist, and is laid around each buttonhole. The turnback cuff is finished with the cording and fastened by good-sized, cotton crochet buttons made into links. The back of this waist is particularly good. The square yoke comes well down over the shoulders, and is met by three inch-and-a-half box plaits. The black satin tie may be arranged in a sailor knot, a bow, or a four-in-hand. A point worth noting in regard to this blouse is the arrangement of the belt. The fulness from the front is gathered on an elastic which fits inside the waist tape and adjusts itself to the figure without any disarrangement of the gathers. This model is excellent in cotton crêpe, and in white or colored wash silks. It may also be copied in chiffon or brocaded crêpe with a big collar of Valenciennes lace and little revers of tucked mousseline.

A NEW NET MODEL

The waist shown in the middle of page 45 is made of cotton net of a quality so fine that it is as delicate as tulle in appearance, yet, notwithstanding its gossamer fineness, it will outwear chiffon and many other thin, summer ma-



The surplice is developed here in bands of satin which girdle the waist and hang in a fringed sash-end

terials. The beauty of this waist is principally in the exquisite material which has not heretofore been used for blouses, so there is no elaboration in the design. The collar is of cream-tinted, shadow lace, and it falls away from the throat at the front in quite a low opening finished by a black satin ribbon which fastens on one side in a tiny bow. The vest is of black silk net with bands of white net on either side; one side is trimmed with buttonholes, and the other with crochet buttons. The cuff is distinctly novel. There is a tucked band around the wrist which crosses on the inside and is continued at an upward slant toward the outside, where it is held in place by buttons, and trimmed with an edge of lace. This is the sort of touch which is seen only on the French models. The waist is lined with white chiffon, and an easy fulness falls from the shoulder yoke to the belt in both the front and back.

The sketch at the lower right of page 45 shows a pretty blouse in colored, Callot chiffon. This waist is intended for wear with a coat and skirt of silk faille of the same color. The cuffs and collar are of deep, cream-tinted, cracked lace, with the wedge-shaped openings filled in with tiny bows of black moire.

THE THIRD OF A THREE-PIECE SUIT

The blouse sketched to the left on this page belongs to a three-piece suit in which the coat and skirt are of mid-night-blue, silk faille. The blouse is a bit of transparency—so diaphanous that it makes the coat possible even on a midsummer day. The two pointed pieces at the front are of blue satin, and they turn upward from a satin girdle. Above this is a breadth of flesh-pink chiffon mounted over white chiffon. The epaulettes, cuffs, and full, underarm pieces are of blue silk net to match the girdle. The collar is of pink chiffon, and is finished with a small cording. The combination of pink and blue is particularly good. The pink is so delicate

(Continued on page 112)



A filmy blouse of blue satin and pink chiffon that makes a cool third to the three-piece suit



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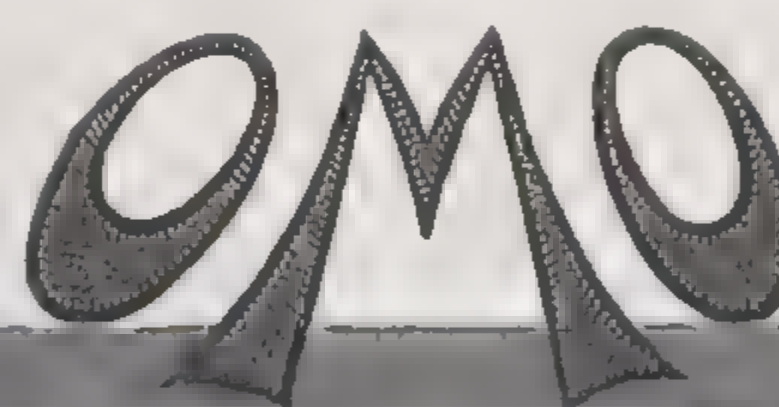
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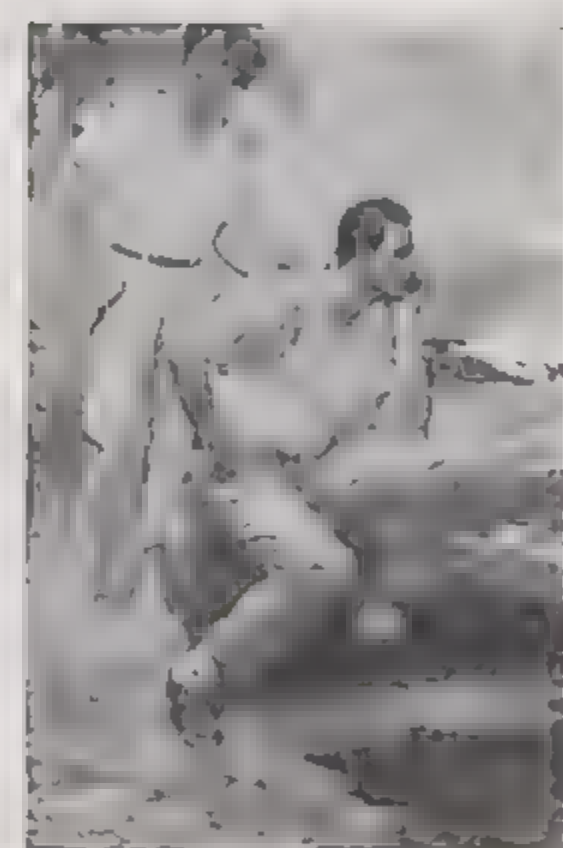
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Largest Manufacturers of Cotton Dress Fabrics in the World



SMART FASHIONS FOR LIMITED INCOMES

(Continued from page 110)

as to be hardly a color at all, and it is much softer against the throat than white.

The sketch at the right of page 110 is of a French model which has had the greatest success. It is designed to be worn with a tailored suit and to match it. The surplice front is developed in broad bands of satin which encircle the waist as a girdle and hang at the left side in a single, fringed sash-end. Against the neck the satin is softened by an inset of shadow lace. The sleeves, which are of chiffon, are charmingly cut. They are gathered into the elbow, and threaded by black moire ribbon which ties in a bow on the outside of the arm. This model comes in a great many colors, ranging from oyster white to black, and it is effective in any of them. It is especially good in abstinthe green with a lining of flesh-pink under the chiffon sleeves and under the lace at the neck. With a chiffon skirt the blouse makes an admirable restaurant or theatre frock.

A SUMMERY BLACK DRESS

A black evening gown is an essential in every wardrobe, and doubly so in that of the woman who must make many demands on few gowns. Yet black need not be looked upon as a forced compromise with the pocketbook, for the models in black are bewitching, and even for summer may be as coolly dainty as the most delicate of tints. Black is seldom equaled for distinction, and just now it is especially beguiling with filmy sleeves and floating skirt draperies. The gown sketched on this page suggests a fascinating treatment of black. The upper bodice is mounted on pale pink chiffon, over which there is a single layer of fine, silk net, with an insertion of black Chantilly lace at the neck. The sleeves are cut kimono-fashion, and are caught into a straight band of satin just above the elbow, from which point a shaped flounce falls to the wrist in the back. The girdle is very simple—just a broad strip of satin drawn around the figure in easy folds and fastened on the left side. The skirt is of black liberty satin veiled in one covering of chiffon. The three flounces are very charming, but lace as wide as this is quite expensive, unless a bargain can be found. However, an excellent effect may be gained by making the flounces of the plain net and edging them with a lace insertion. The satin drapery which forms the back of the skirt is drawn from the sides of the girdle into a little, swishing, round train, and there is a slight, hip fulness which is weighted so that it clings to the figure.

FRILLS FOR THE COLLARLESS GOWN

There is no denying that the collarless gown is practically the only one allowed by fashion. Almost none of the new models have high collars, and aside from the suitability of this fashion to warm weather, the ways in which it is presented are decidedly attractive. Never has there been a more charming mode than that of soft folds of net, tulle, or lace to outline the neck. These are drawn surplice-wise across the bust above a filmy vest, which is usually employed to fill in a gown above the girdle.

There are many models which have a fichu of white cotton net drawn about the shoulders and half-way down the front of the waist, where it meets a cross-line of cording which tops a waistcoat of net mounted on white, China silk. Lace is not used at all in these models, so tiny, net frillings edge the drapery about the throat.

Another new touch is a frilling made



The satin drapery which forms the back of this summery black gown is drawn from the girdle into a swishing, round train

of crisp, white crêpe. This is to be had by the yard at a few of the importers, and may be used either as a flat border for a net or chiffon trimming, or set so that it stands up from the edge of the neck, which opens Medici-fashion.

The mannish, little waistcoat of net or mousseline with a prim row of buttons down the middle, and sometimes a little vest pocket, is an idiosyncrasy of the mode. All materials seem to adapt themselves well to this treatment.

LITTLE NICETIES OF DRESS

To those who wear a watch or lorgnette on a narrow, black silk ribbon it will be interesting to hear of a novelty ribbon for the purpose. In place of the staid black there is now a black ribbon with a narrow white edge on either side, which quite smartens the effect of this trinket. It is just one of the little touches which count in dress. The ribbon comes in two widths, one very tiny—hardly more than a baby ribbon—and the next half an inch wide.

For summer wear the glove without buttons gives an easier and cooler effect than a buttoned model. White doeskin gloves are very smart, especially those with an elastic in the wrist and a heavily seamed back. Doeskin washes like chamois, but is slightly finer, and has more the appearance of a heavy suède. An excellent doeskin glove sells for \$1.50 a pair. The same buttonless glove in glacé kid is good style, and is priced at 95 cents a pair. Both the doeskin and the suède gloves clean and wear well.

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NOBLESSE OBLIGE

Befriending the Friendless or Bewildered
Arrival at the Portals of Great Cities is
the Work of the Travelers' Aid Society

THERE are twenty-eight Travelers' Aid Societies in the United States, and yet some misapprehension appears to exist in regard to their work. The inference by some people is that the society is organized for the purpose of rescuing girls, and by others is thought to be a commercial insurance agency.

In reality, the Travelers' Aid Society is not devoted especially to the protection of any one class of travelers, but its officers and executive agents expend their efforts in preventing both men and women, old and young, from becoming victims of the various unscrupulous rogues who infest trains and terminal stations. Such criminals secure their ill-gotten gains through taking advantage not only of young girls, but of any inexperienced traveler whom an emergency may befall.

A PUBLIC MISAPPREHENSION

The general public has an idea that the girl from the village or small town who arrives alone in a strange city is the most helpless of human beings, but the experience of the agents of the Travelers' Aid Society has speedily convinced investigators that mothers with a brood of children, elderly couples, and elderly men and women in particular, are as much bewildered and distressed upon arriving in a strange city as the most unsophisticated girl could be.

Because of a lack of knowledge in regard to the matter, the public has not, heretofore, been interested in the troubles of the elderly traveler, and it is well that the Travelers' Aid Society has come as a friendly assistant to this largely neglected class.

THE HORDE OF DAILY ARRIVALS

An idea of the extent of the service rendered by this Society may be inferred from the statement that since it was incorporated in January, 1907, it has been of service to over 50,700 persons. Many of this army needed simply to be safely directed from one terminal to another, others required the help of a person familiar with the ways of a city to put them into communication with friends or relatives who had failed to meet them, and still others were in need of the free hospitality of a room and board at the society headquarters until business arrangements could be made.

Only those who are connected with transportation lines, or who do the field work in such a society as the Travelers' Aid, have a true appreciation of the immense number of people who arrive in New York every day. The Society points out in its official statement that during every twenty-four hours sixteen railway systems discharge passengers at seven great terminals; that eleven lines of regular trans-Atlantic steamship companies are busy landing hundreds of thousands of passengers from every eastern port, and that other thousands of travelers are landed by the ninety steamship lines which ply between New York city and ports on the eastern coast of the United States.

COMMON PERPLEXITIES

It is probably not an exaggeration to say that the majority of these travelers are inexperienced and possess very limited financial means. Of the inexperienced travelers, those who are undisturbed by the depredations of thieves and other criminals who specialize in victimizing schemes, are often very

much in need of aid and guidance because of itinerary plans that go amiss. Most frequent occurrences of apprehension and perplexity are caused by the loss of tickets, the forced expenditure of exorbitant overcharges because of an ignorance of proper rates, difficulties in regard to luggage transfer, and poor railway or steamer connections. All such emergencies are now met by the Travelers' Aid Society. Previous to the existence of this organization there was much suffering on the part of inexperienced travelers, as neither transportation companies nor municipalities were equipped to protect or aid them.

DISSIMILARITY OF SIMILAR CASES

The intuition of the agents of the Society who deal individually with persons of all ages and all nationalities is highly developed. When an agent takes charge of a man, or woman, a child, or a group of people, no matter what may be their condition of life, their morals, or their mental eccentricities, their special needs are studied, and they are not allowed out of the care of the Society until some solution has been found for the particular difficulty which confronts them. This procedure calls for the exercise of the most careful study of each case of distress, as even those which have the same underlying cause develop singularly dissimilar problems before they are finally settled. Eighteen women agents, each of whom speaks many languages, are at present engaged in this work in New York, and the intentions of the local Society are to increase their number as rapidly as the resources of the organization will permit, and to include men among them. At present, agents are stationed on all trans-Atlantic docks and at the Pennsylvania and New York Central terminals. There are yet five great railway terminals at which no representative has been placed.

GRATUITOUS SERVICE

The local Society actively cooperates with fifty-eight institutional homes and organizations in New York City, besides seventy-seven others in different parts of the United States, and twenty-two in Europe. Especial appreciation is officially acknowledged by the Society for the interest shown by the Young Women's Christian Association, the Young Men's Christian Association, the Council of Jewish Women, and various Catholic organizations. The Society has also the cordial cooperation of Federal officials and of the local municipal departments, as well as that of immigration leagues. All of these organizations frequently direct perplexed travelers to the Travelers' Aid Society.

The service rendered by this Society is free to the beneficiaries. The agents are not even permitted to accept carfare from them, and all rules in regard to the refusal of gratuitous recompense are very rigidly enforced.

OFFICERS OF THE SOCIETY

The officers of the local Society are: Mr. John Wanamaker, President (succeeding Miss Grace H. Dodge, the first President of the Society); Cardinal Farley, Rev. Dr. Francis Brown, and Rev. Dr. Samuel Schulman, Vice-Presidents; Mrs. E. G. Harris, Recording Secretary, and Mr. Orin C. Baker, General Secretary. Others who are especially interested in the Society are Mr. Frederick Underwood, who is President of the Erie Railway; Miss Emma Van Buren, and Miss Grace Dodge.

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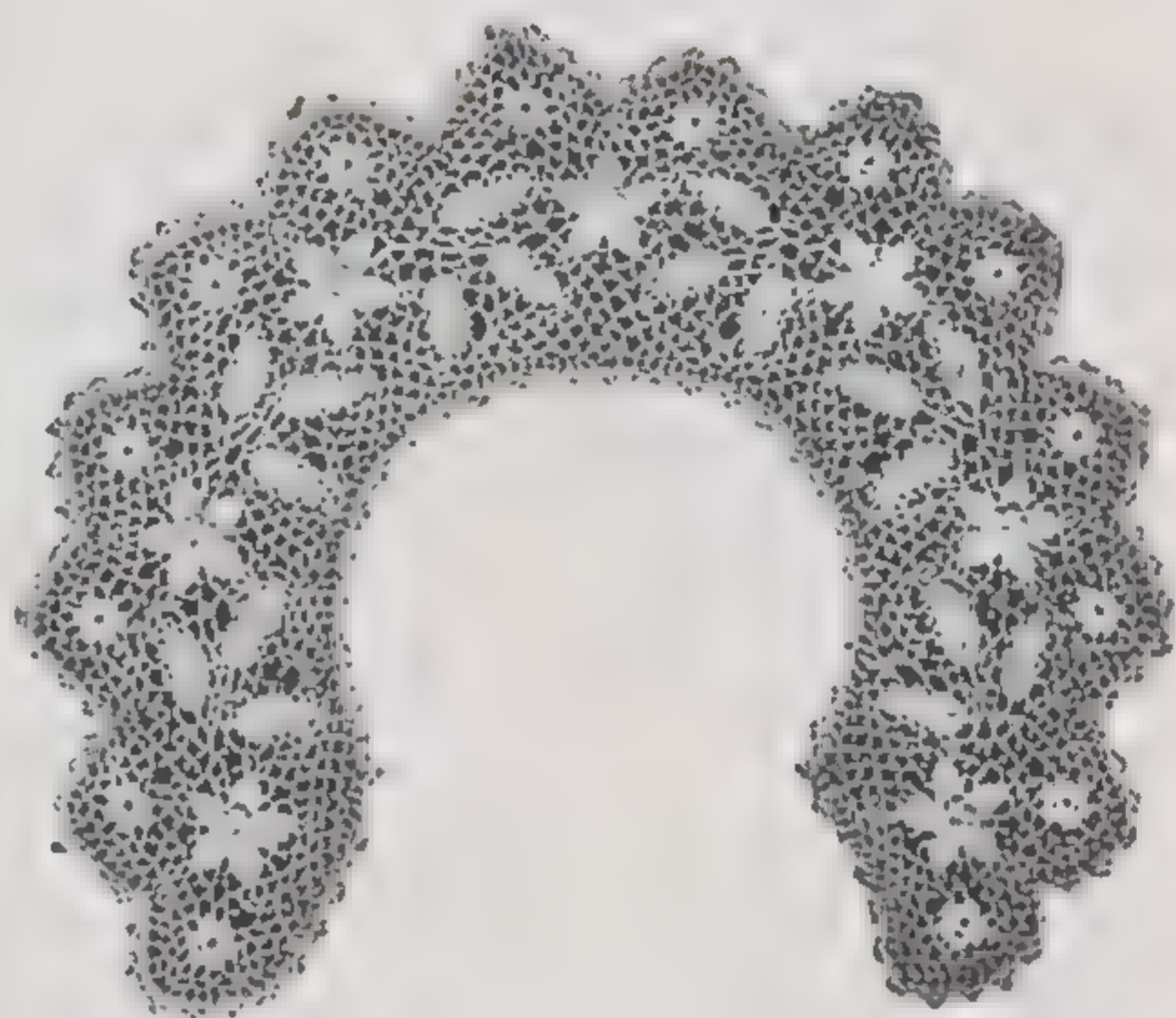
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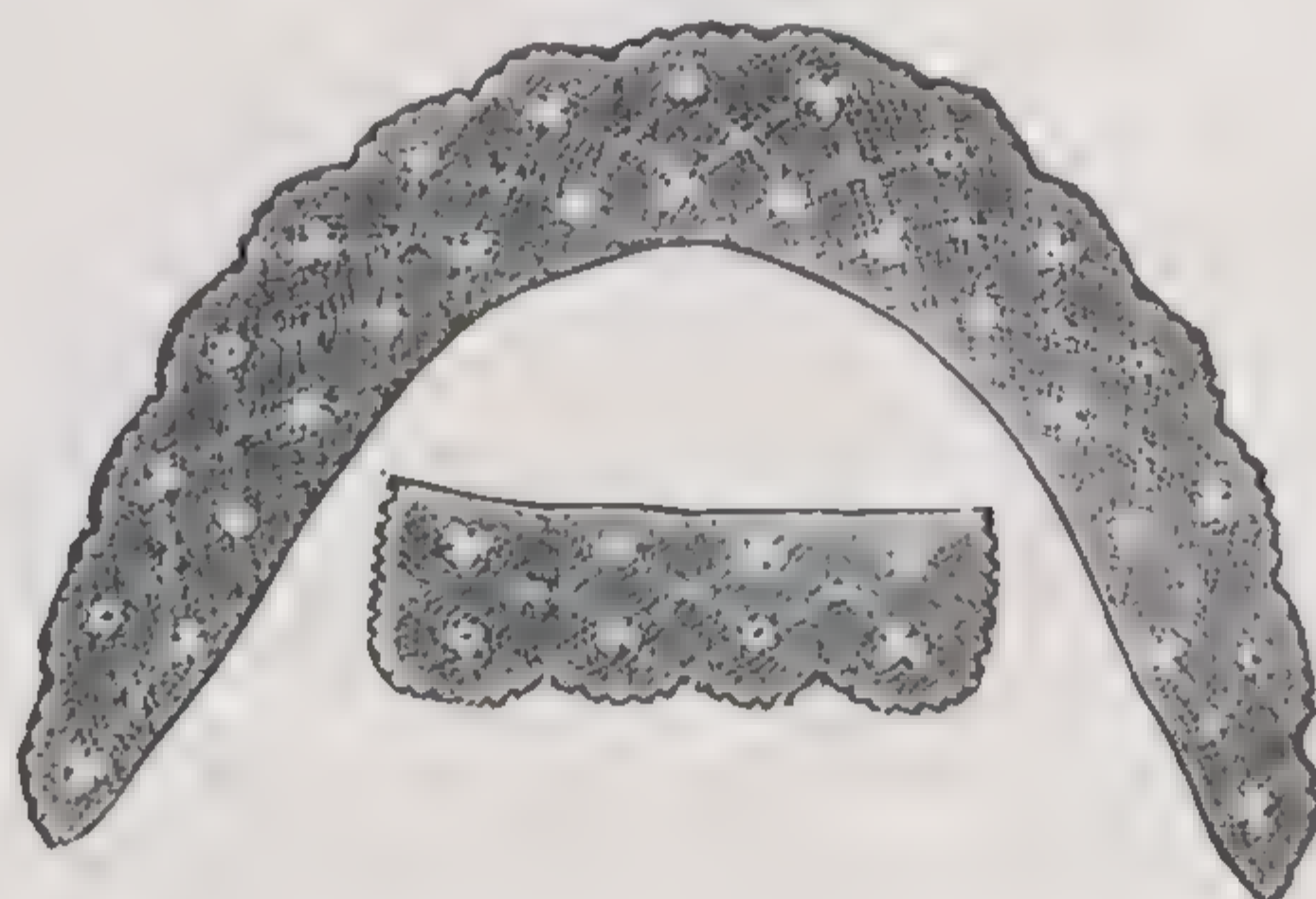
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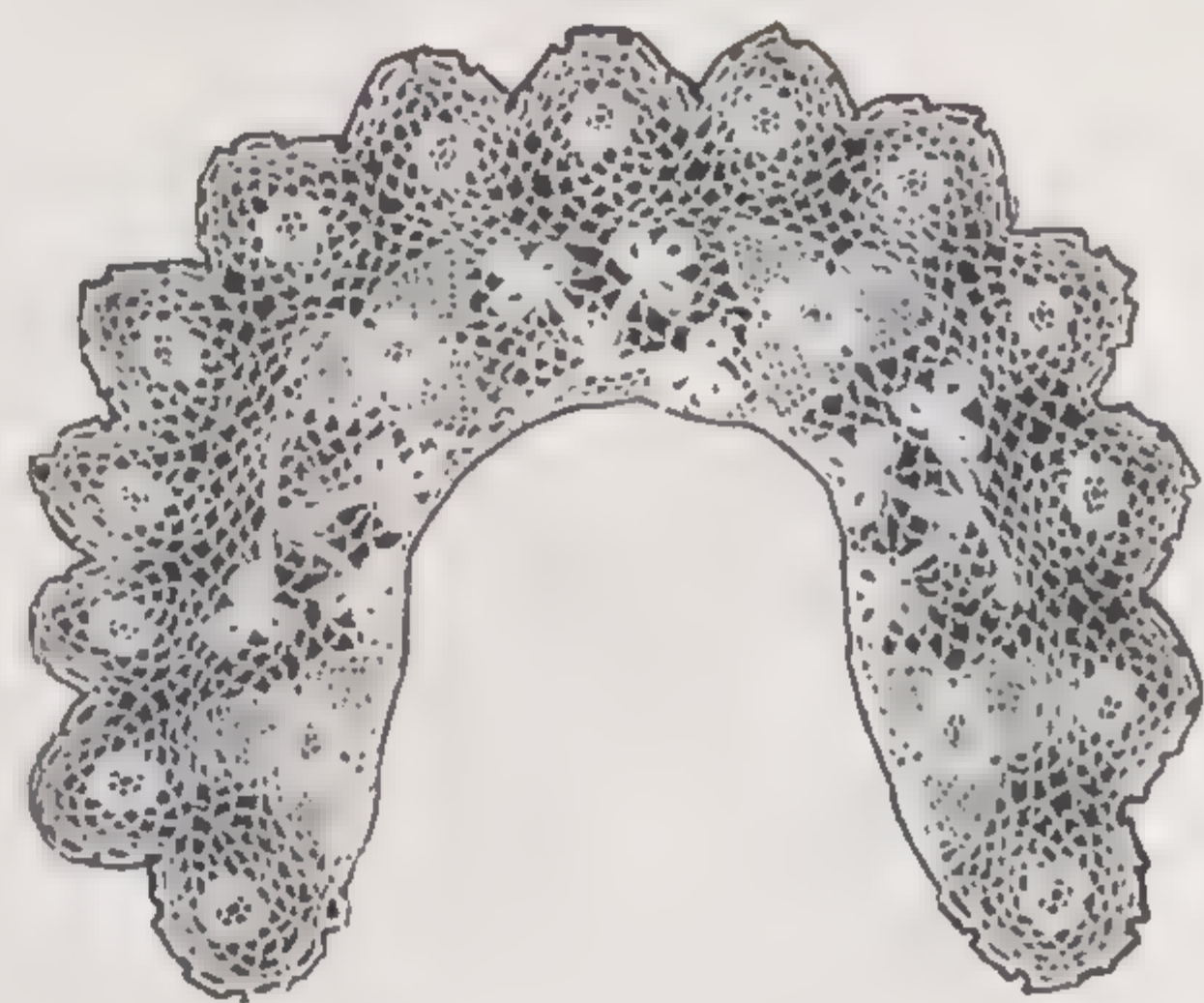
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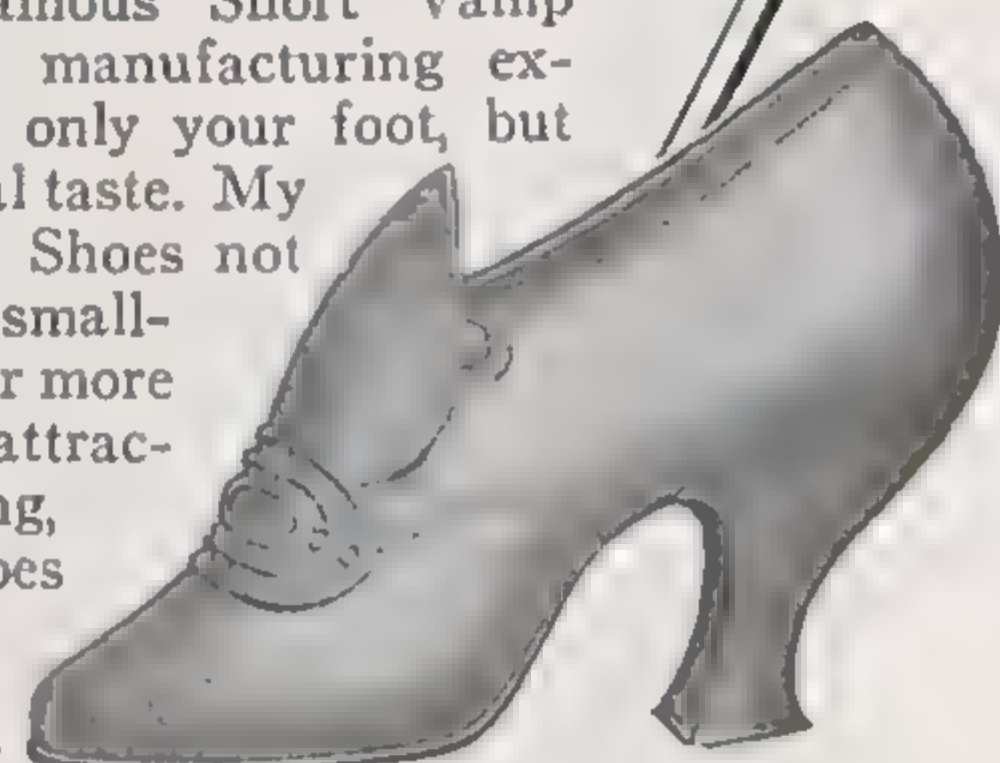


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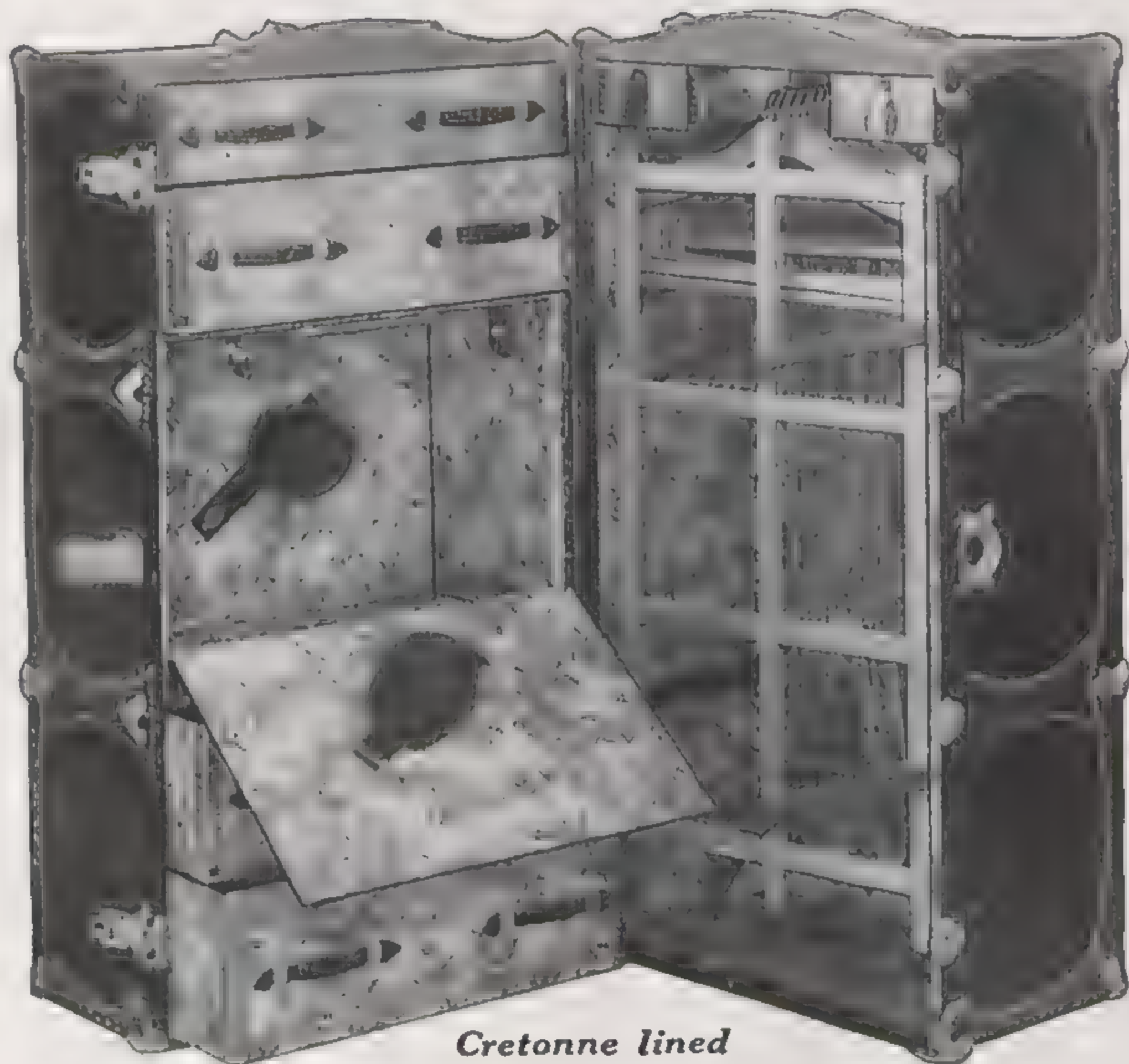
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A TALE of SOME INDIA PRINTS

How a Traveler Utilized Prints that
Were Trophies of Her Visit to India
to Paper the Walls of a Foyer Hall

THE problem of the foyer hall, which so often is filled with an indiscriminate collection of furniture or else is so bare as to be austere cold and uninviting, was charmingly solved by a woman with the aid of trophies of a visit made by her to India.

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It was her happy inspiration to cover the walls with cotton India prints, which she pasted flat against the plaster walls, precisely as if they had been so much wall-paper. With a sureness of touch and taste she chose prints especially well calculated, in pattern and color, for the appropriate decoration of an entrance hall. Abounding in variations on the cone pattern, so characteristic of Persian designing, the borders offered an object lesson in decorative design, while the flowers and the birds and the beasts, such as never were on land or sea, supplied amusement and picturesque to the whole. In the colors, as varied as in an oriental rug, a rare blue played a prominent part, though the predominating harmony was one of soft reds or terra-cottas, suggestive of a Bokhara rug. The effect was one of great warmth and cheerfulness, yet at the same time reserved and full of dignity.

FURNISHINGS IN KEEPING

The oriental effect was further enhanced by the furnishings of the room. The mantelpiece was Saracenic in design, and decorated below with tiles and above with cut and embossed brass-work. Divans built in each side of the fireplace were covered with eastern stuffs and furnished, not with a hodge-podge pile of assorted pillows, but with one strong cushion of durable coloring and fabric placed at either end of each divan.

The ceiling was treated with a central panel made of one of the India prints, enclosed in a border of a subdued, flat color applied to the plaster. The reds of the prints of ceiling and walls blended in well with the lights and shades of the California redwood door-jambs and stairway, and these in turn harmonized with a few pieces of carved teakwood, which lent the room a certain solidity. The scheme demanded a dull polished floor with a rug or two of eastern richness. Occasional gleams of

brass in the shape of andirons, a tray, and a flower vase provided accents and high lights.

AN UNDISCOVERED DECORATION

When we stop to consider how marvelously the oriental rugs have borne the test, not alone of durability, but also of adaptability to all sorts and conditions of decorative planning, it is surprising that we have not oftener discovered how equally serviceable and available for our western needs are the India cotton prints. Some of us have indeed found out their utility as window curtains and portières, especially in the country house and bungalow, but much of their beauty is lost by hanging them in too full gathers.

These prints may be obtained in this country and utilized for much the same purposes as cretonne and chintz, providing the pattern is not too striking. When used to any great extent, the conventionalized flower and geometric designs are preferable to many of the bizarre bird patterns.

In the living-rooms and on the verandas, which now are so comfortably and attractively fitted that they might come under the same head, this India material is used for hangings, and for covers and cushions for chair and couch. In the bedroom the more delicate patterns may be effectively utilized for window draperies and bed covers.

But it is this use of the India print as a mural decoration that is different, and it opens up, in a modest way, a similar satisfaction to that which the possessor of fine tapestries gets out of his "rarities that ache." The print, while necessarily not so exclusive as the existing specimens of storied tapestry, can none the less impart to the room a true air of distinction.

THE PRACTICAL QUALITIES

A good India print, like its cousin german, the India rug, possesses three excellent qualities. In the first place, it is pleasantly conventionalized; secondly, it is unobtrusive yet interesting in pattern; and, thirdly, it is vibrant with harmonious color. Not only is so much true, but furthermore the texture of the print is strong enough not to tear, and the colored designs do not fade with time and exposure to the light. Thus durability is added to its other good qualities.



Pneu Form

The Pneumatic Dress Form



Reproduces Your Exact Figure

when inflated inside your properly fitted waist-and-hip lining and adjusted to skirt length.

Every detail of your figure stands before you as perfect as nature.

With Pneu Form any woman can make or repair the waists, dresses and gowns for all the feminine members of the household.

Pneu Form makes dress-making a pleasure instead of a hard task. It will stand for the dressmaker in your stead while you fill more agreeable engagements.

With Pneu Form the most elaborate gown may be made complete without a single try-on. The same Form will serve for all the family by simply substituting the proper lining.

Pneu Form is made to be pinned on and when not in use may be deflated and packed away in its own box base which holds it all. Weight complete, 10 pounds.

Call at our New York Parlors for demonstration, or send for booklet "C-17," containing full description and prices.

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Our Storage Plant is located in the store building. It is in charge of experienced and competent furriers, and is up-to-date in every feature that aids in the care and preservation of furs.

The Storage Rooms are dust-proof, secure against moths, and free from the odors of moth preventives.

Cleaning

Before being placed in storage all articles are carefully cleaned by compressed air.

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Lord & Taylor are particularly well equipped for repairing and remodeling fine furs at special prices during the Summer months.

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NEW YORK



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BALL and SOCKET FASTENER

LOOK FOR THE TRADE-MARK

Holds until unfastened. HEAR-IT-SNAP ball and socket fasteners are easily sewed on, readily fastened and unfastened; out-wear the garment and do not rust or tear away but lie flat, perfectly closing the used on dresses, pels of coats, etc. Ask Look for them on ments. 2 dozen for 25 first-class leading de-your dealer cannot his name and we will send you a circular and tell you where you can get them.



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"Beauty Like Hers is Genius!"

Not every woman could inspire such a gallant tribute as this of Rossetti's. But *you* can be called beautiful, too, if you are a regular user of

Gouraud's Oriental Cream

Dainty youth, compounded in a delicate liquid powder—this is the offering which Dr. T. Felix Gouraud first gave to women sixty-five years ago. The continued popularity of Gouraud's Oriental Cream today marks it as the leading beauty specialty among a host of imitators.

Gouraud's Oriental Cream

is sold by Department Stores and druggists or mailed direct on receipt of the price, \$1.50 a bottle. You will find it delightfully easy to apply—especially if you use

GOURAUD'S ORIENTAL VELVET SPONGE

selected from the finest sponges from the Orient. In a neat box, 50c, by mail.

FERD T. HOPKINS & SON, Props.

37 Great Jones St., New York

A pocket booklet of Gouraud's Oriental Beauty Leaves, excellent after motoring, handy to carry in the purse, will come to you for ten cents.

THE CULT OF THE COMPLEXION ITS THEORY AND PRACTICE

CAREFUL attention to the condition of the skin should be a detail of the toilet as faithfully observed as attention to hair and nails.

Yet many a woman whose thoughtfulness and care have given her a beautiful head of hair or a hand as daintily perfect as a queen's, has been content to neglect her skin and its health—or, at most, to entrust it to some of the many nostrums for which extravagant claims are made. These often fall far short of fulfilling their promises—if, indeed, they work no actual harm.

Every woman who wishes those unfailing charms of freshness and purity of complexion should give careful daily attention to the condition of the skin. Pores clogged with dust—face or hands roughened by the weather or burned by the hot summer's sun—a dry state of the skin, giving a drawn look and coarsened texture—all or any of these mean but one thing, neglect.

Since the days of Cleopatra and Semiramis, a well-kept skin has meant beauty, and it still does. Be a woman's

features what they may, be the figure classic in its lines, or merely modernly fashionable and rigid—yet, if the skin be fresh and fair and the outline of the face smoothly rounded and properly full—then she has the name of a beautiful woman.

To keep the skin thus clean and clear, to preserve the graceful lines which Nature has given the cheeks, chin and neck, is by no means difficult if a little patience be exercised. Nothing can change a muddy, disfigured complexion to a fair one in a day—but the faithful use of Colgate's Cold Cream will do much to accomplish this, and in a short time.

The reasons for this are easy to find. First, the skin is porous, and second, it needs oil. Everywhere—all over the body—the little pores of the skin should be busy carrying away the various poisons and impurities formed in the body. Nature must have this process and delegates it chiefly to four organs: the kidneys,

the liver, the lungs and the skin. If, therefore, the pores of the skin are allowed to become clogged with dust or with their own output, then their action is impeded and skin disfigurements follow directly and extra

work for the kidneys, lungs and liver follows indirectly. But whether this be so or not, a complexion which might be one of radiant beauty becomes dull, pasty and unattractive.

Colgate's Cold Cream gently massaged into the skin softens or dissolves the accumulations in the pores and frees these necessary little outlets. Result—a skin as fair and fresh as Nature meant and often better health.

So much for the pores—now, let us see about the need of the skin for oil. This need should be self-evident—the skin secretes oil itself. The sebaceous glands—those tiny bodies which secrete this oil—should need no help. But poor, cheap soap, the dust and grime of the city streets, the overheated, drying air of modern houses and the too indolent indoor life of many women—all combine to offset the work of these little oil-making glands. Without some help the skin becomes too dry and loses the beautiful suppleness and the satiny smoothness which it should and may have.

Colgate's Cold Cream supplies this needed oil in an ideal form which makes up for any natural deficiency. By reason of its eminent suitability and the fact that it can be applied whenever needed, a dry, parched

skin may be avoided. (It will not produce or stimulate the growth of hair.)

Its daily use softens the skin and preserves or restores the smooth texture which Nature intends and which helps to a beautiful complexion.

Besides the gratifying effects on the skin itself, Colgate's Cold Cream is of the greatest value as a massage in lightening the lines and improving the contour of the face, neck and arms. In order that you may know each process of a proper massage, Colgate & Co. publish a booklet on the care of the skin. Just as Colgate's Cold Cream is prepared with the utmost care to assure you of its suitability, and just as it is backed by the century-long reputation of the firm of Colgate & Co., so the booklet was edited by a professional masseuse. You can rely on it, as you can on anything bearing the name Colgate—which on toilet articles "corresponds to the sterling mark on silver."

If you will write to Colgate & Co., Dept. 45, 199 Fulton St., N. Y., enclosing 4c to pay for packing and mailing, you will receive a copy of the booklet and a dainty trial tube of the Cold Cream. By enclosing 10c instead of 4c you may obtain also a beautiful full-

color reproduction (6 x 11 inches) of the painting by Geo. Brehm—the Cold Cream Girl. This bears no advertising and makes a very attractive picture.



COLGATE'S COLD CREAM



COLGATE & COMPANY, 199 FULTON STREET, NEW YORK

S O C I E T Y



Died

NEW YORK

Brown.—On April 9th, at his residence, Addison Brown.

Davis.—On April 15th, suddenly, H. Townsend Davis.

Hitchcock.—On April 16th, at Aitkin, S. C., Marie C. Hitchcock, widow of Thomas Hitchcock.

CHICAGO

Borden.—On April 9th, at Cairo, Egypt, William W. Borden.

MINNEAPOLIS

Davis.—On April 5th, Spencer E. Davis.

PHILADELPHIA

Willing.—On April 1st, Richard Lloyd Willing.

Engaged

NEW YORK

Babcock-Downey.—Mrs. Graham E. Babcock to Mr. William Downey, of Brockville, Ontario.

Stewart-Price.—Miss Jean Robb Stewart, daughter of Dr. and Mrs. George D. Stewart, to Mr. Guernsey Price.

Thompson-Fletcher.—Miss Ethel Thompson, daughter of Mrs. Richard J. Thompson, to Mr. Henry Fletcher.

BALTIMORE

Jenkins-Warner.—Miss Judith Moale Jenkins, daughter of Mr. and Mrs. Charles Taylor Jenkins, to Mr. James Oliver Warner, son of the late F. H. Warner.

BOSTON

Gill-Swaim.—Miss Madeleine Gill, daughter of Dr. Thomas A. Gill, U. S. N., and Mrs. Gill, to Dr. Loring Tiffany Swaim.

Hunnewell-Bartlett.—Miss Christine Hunnewell, daughter of Mr. and Mrs. Henry S. Hunnewell, to Nelson Slater Bartlett, Jr., son of Mr. Nelson Slater Bartlett.

Inches-Bates.—Miss Natica Inches, daughter of Mrs. John Chester Inches, to Mr. Oric Bates, son of Professor Arlo Bates.

Jaques-Motley.—Miss Harriet Jaques, daughter of Mr. and Mrs. Herbert Jaques, to Mr. Edward Motley, son of Mrs. Thomas Motley.

Parker-Parmelee.—Miss Alice E. Parker, daughter of Mrs. Charles E. Parker, to Mr. Robert Murray Parmelee, son of Mrs. R. M. Parmelee.

Sears-Bradley.—Miss Helen Sears, daughter of Mrs. Montgomery Sears, to Mr. James Donald Cameron Bradley, of Hereford, Mass.

Whiting-Audibert.—Miss Natalie Whiting, daughter of Mrs. William Sawin Whiting, to Mr. Xavier Audibert, of New York.

CHICAGO

Babcock-Coit.—Miss Eleanor Babcock, daughter of Dr. and Mrs. Robert Hall Babcock, to Mr. Merrill Coit.

Bryan-Payne.—Miss Jennie Byrd Bryan, sister of Mr. Charles Page Bryan, former Ambassador to Japan, to Judge John Barton Payne.

Lyford-Boyd.—Miss Gertrude Wells Lyford, daughter of Mrs. W. H. Lyford, to Mr. Edwin R. Boyd, of Glasgow, Scotland.

Samuelson-McCormick.—Miss Phyllis May Samuelson, daughter of Sir Francis Samuelson, of Breckenborough Hall, Thirsk, Yorkshire, England, to Mr. Edward Hamilton McCormick.

CINCINNATI

Gates-Lamson.—Miss Elizabeth Gates, daughter of Mr. and Mrs. John Gates, to Mr. Benjamin Lamson, of Cleveland, Ohio.

McComas-Fiske.—Miss Hazel Frances McComas, daughter of Mr. and Mrs. Richard T. McComas, to Mr. William Sidney Walker Fiske, son of Dr. George McClellan Fiske, of Providence, R. I.

MINNEAPOLIS

Barber-Dalrymple.—Miss Bernice Barber, daughter of Mr. and Mrs. Charles

Morse, to Mr. John Stewart Dalrymple, of St. Paul, Minn.

PHILADELPHIA

Baer-Grant.—Miss Elsie V. Baer, daughter of Mr. and Mrs. Jacob Baer, of Germantown, to Mr. Jerome L. Grant, son of Mr. and Mrs. Theodore Grant.

Brockie-Warden.—Mrs. William Brockie, of Chestnut Hill, Pa., and Philadelphia, to Mr. William G. Warden, son of the late William G. Warden and Mrs. Warden.

Partridge-Walker.—Miss Miriam Partridge, daughter of Mrs. Edwin G. Partridge, of Germantown, to Mr. James A. Walker.

Springer-Davis.—Miss Ada Springer, daughter of Mr. and Mrs. Frank Springer, of Las Vegas, N. Mex., to Dr. Warren B. Davis, son of Dr. J. Leslie Davis.

Yarnall-Newbold.—Miss Margaret Yarnall, daughter of Mr. and Mrs. Charles Yarnall, to Mr. Arthur Emlen Newbold, Jr., son of Mr. and Mrs. Arthur Emlen Newbold, of Chestnut Hill, Pa.

PITTSBURGH

Oberteuffer-Harding.—Miss Mildred Oberteuffer, daughter of Mr. and Mrs. Herman F. Oberteuffer, of Haverford, Pa., to Mr. James Morgan Harding, son of Mr. and Mrs. Edward H. Harding.

PROVIDENCE

Bradley-Smith.—Miss Margaret H. Bradley, daughter of Mrs. Charles Bradley, to Mr. Brockholst M. Smith.

ST. LOUIS

Barth-Freeman.—Miss Margaret Cole Barth, daughter of Mr. and Mrs. J. David Barth, to Mr. Charles F. Freeman, of Cincinnati, Ohio.

Van Riper-Oliver.—Miss Leah Van Riper, daughter of Mr. and Mrs. John C. Van Riper, to Mr. Guy W. Oliver, son of Mr. and Mrs. Fielding W. Oliver.

SAN FRANCISCO

Grant-Cronan.—Miss Nell Grant, daughter of Mr. and Mrs. Jesse R. Grant and granddaughter of General U. S. Grant, to Lieutenant-Commander William Piggott Cronan, U. S. N.

Ord-Shoemaker.—Miss Mabelle Ord, daughter of Mrs. Robert Brent Ord, to Mr. Henry W. Shoemaker, son of Mr. and Mrs. Henry F. Shoemaker.

Wilson-Fairlie.—Miss Grace Crown Wilson, daughter of Mr. and Mrs. James K. Wilson, to Mr. Hugh O. Fairlie.

SAVANNAH

Boyd-Shallenberger.—Miss Laura Boyd, daughter of the late Dr. Montague Boyd and Mrs. Boyd, to Dr. William F. Shallenberger, of Atlanta, son of Mr. and Mrs. Frank L. Shallenberger, of Pittsburgh.

WASHINGTON

Crane-Brown.—Miss Katherine Crane, daughter of Mrs. J. Burnett Crane, to Mr. Harold Brown.

Perkins-Wallach.—Miss Feroline Perkins, daughter of Mr. and Mrs. Henry Cleveland Perkins, to Capt. Robert Wallach, U. S. A.

Wise-Glover.—Miss Marion Everett Wise, niece of Senator and Mrs. Francis Newlands, to Mr. Charles Glover, Jr., son of Mr. and Mrs. Charles C. Glover.

WILMINGTON

Tallman-Miller.—Miss Katherine H. Tallman, daughter of Mr. and Mrs. Frank Gifford Tallman, to Mr. T. Lamar Woodnut Miller, son of Governor Miller, of Delaware.

Weddings

NEW YORK

Combs-Garrison.—On April 26th, at the Church of the Heavenly Rest, Ensign Walter Vincent Combs, U. S. N., and Miss Dorothy Garrison, daughter of Mr. and Mrs. Grenfil Blake Garrison.

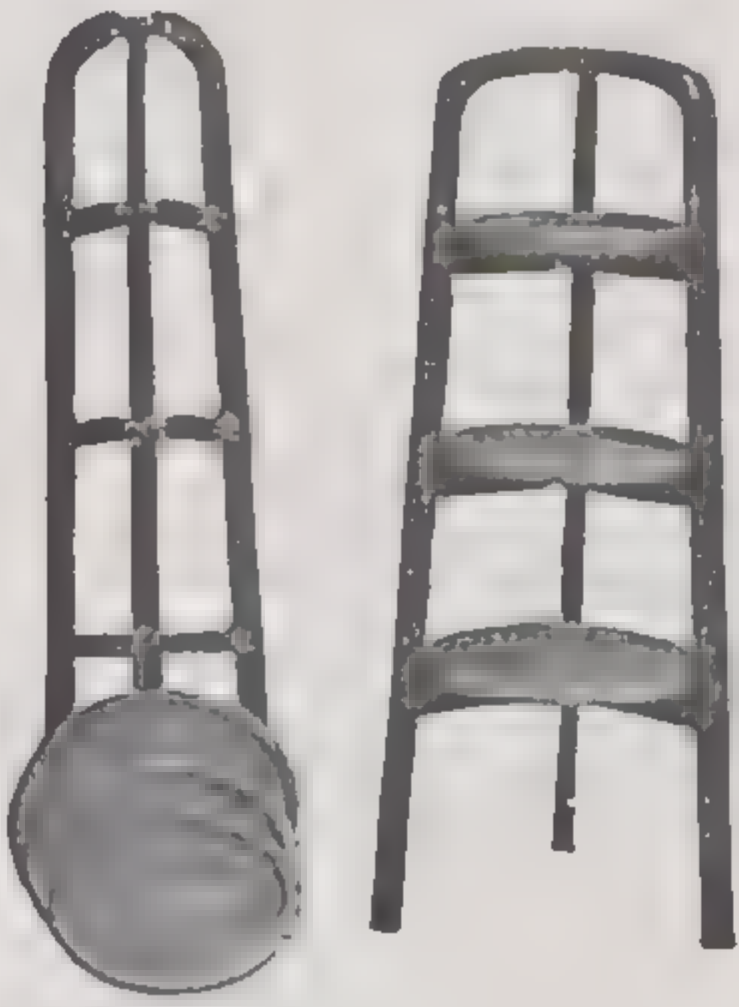
Hastings-Beebe.—On April 19th, at the West End Collegiate Church, Mr. Roland T. R. Hastings, and Miss Ruth Shotwell

(Continued on page 120)

The Folding Shantung Tea Table and Muffin Stand



TEA TABLE



FOLDING MUFFIN STAND

Most convenient for
your home in Summer

Here is a delightful Chinese novelty. A folding table with legs and standards modelled after the arch of a Suni temple. Most convenient for garden or porch. The removable tray is of fine woven bamboo and does not show spots. Makes a satisfactory card table and a delight when you want meals carried to your room. Tray 27 inches in diameter, price \$10.00. Express free east of the Mississippi. Also made in larger sizes.

The folding Muffin stand is another clever Chinese novelty. Removable trays of finest extra heavy bamboo. Trays can be filled anywhere and set in stand so that they cannot fall out. Price \$8.00, delivered express free east of Mississippi.

Mrs. Bill's Shop, 22 Prospect St., Hartford, Conn.

Mrs. Bill has many rare things in pottery, lanterns, wood carvings, embroideries, baskets, idols and oriental jewelry. But as she seldom has duplicates, no catalogue is issued. Write, telling your needs and she may have exactly what you cannot get elsewhere.



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"Established 1848—Times change but Utica remains a standard"

"Just as good and reliable as they were when I was a girl."

Since 1848, millions of weekly washings have proved the service and economy of Utica Sheets and Pillow Cases.

Sold by leading stores everywhere

Our "Mohawk" Brand is a good sheet not quite so heavy as "Utica."

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Iron in Comfort

Don't make a warm kitchen hotter by heating your irons on a stove. Don't waste your time and strength walking back and forth. With the Princess you can iron in comfort on the shady back porch, or any other cool part of the house. Less work; better work, as heat is constant and even. Less time, no walking, no waiting.

Princess

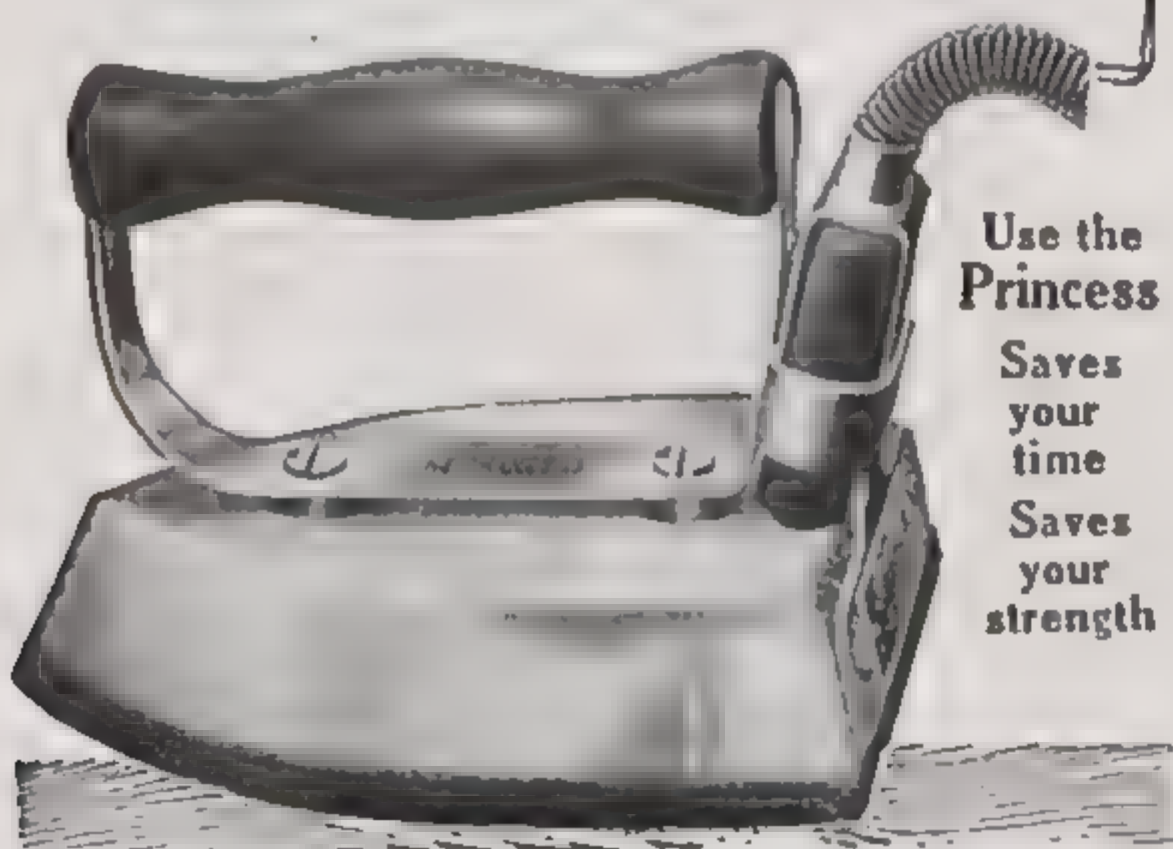
Electric Flat Iron

Beautiful in design and finish; triple nickel polished; extra long cord; easily attached; easily disconnected. Stays hot on wet clothes; irons anything from the most delicate to the heaviest goods and does nice work on all. Each iron supplied with attractive stamped metal stand.

Guaranteed for a Lifetime

Get one from your dealer. Insist on the Princess. If he hasn't it, send to us \$3.25 and we will place one right in your home by Insured Prepaid Parcel Post. Get one now. Keep it ten days and if you are not pleased and delighted we will refund every cent paid out.

Chicago Flexible Shaft Co., 626 La Salle Ave., Chicago
Write today for complete descriptive booklet.



Use the
Princess
Saves
your
time
Saves
your
strength

Ford's Tailored Wash Suits

Ages 2 to 7 For Girls For Boys

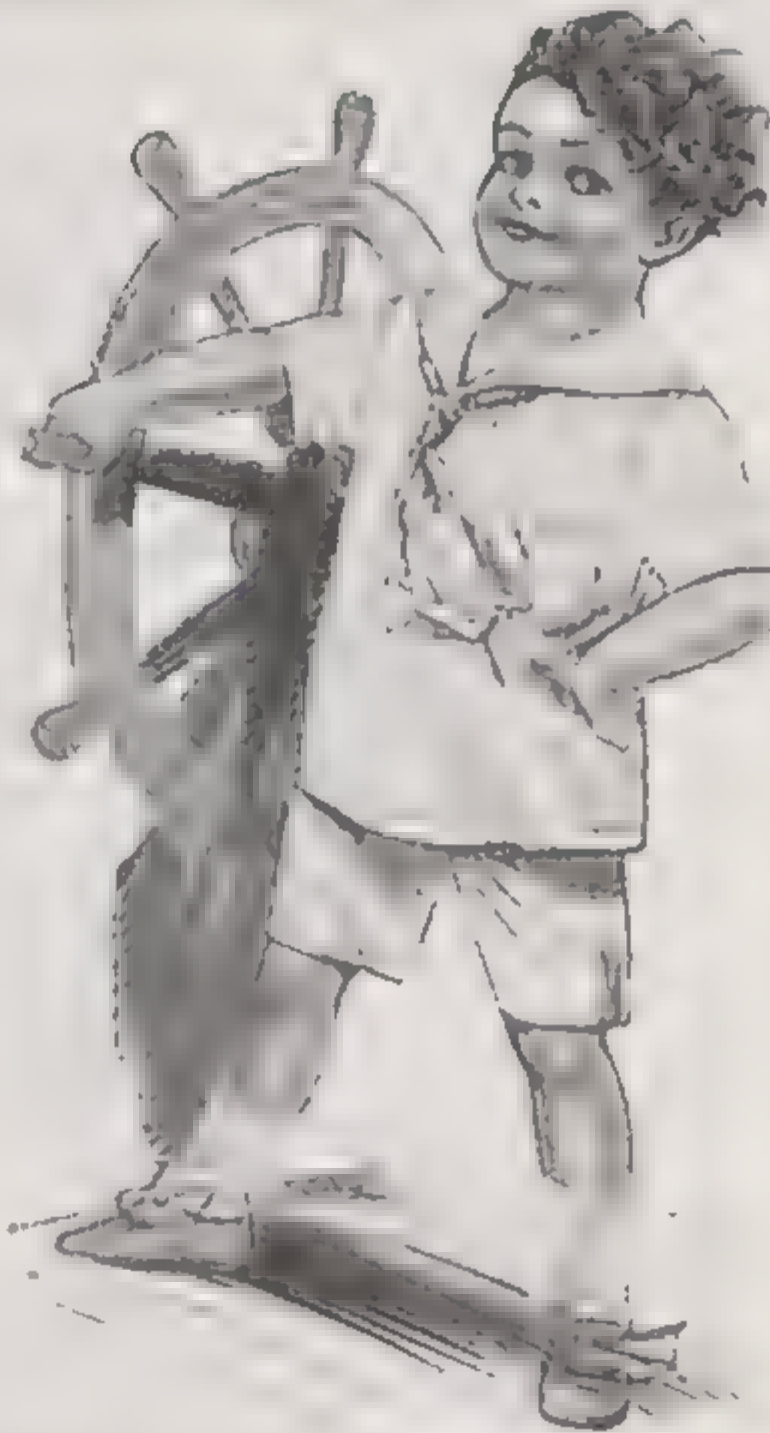
Ford's Tailored Suits win admiration wherever worn. They are different—designed by Specialists, and made in sanitary, airy rooms. In them you get standard materials, and dainty workmanship. No seamstress can give them the clever cut and tailored look which makes Ford's garments so distinctive.

Russian Suits, Party Frocks, Play Suits, Dutch Rompers, and Afternoon Suits of character.

They are not sold by stores—
sold direct to you—delivered
FREE to all parts of the world

Free Catalog illustrates the many clever styles. Get it and see how attractively you can dress children with no trouble to you, and an actual saving. This book shows our most popular models, ranging in price from 60c to \$7.50. Write today.

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Our catalog suggests 165 attractive patterns. Send for it to-day

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Annette Exclusive Styles

27 West 38th Street, New York
The Original Annette
No connection with any other shop.

Russian Blouse Walking Suit

of imported ratine. Button trimmed. Collar of hemstitched voile. All colors. Black and white check included.

Special \$17.75



Waists.....	\$3.50	
Skirts.....	3.50	
Cotton Dresses.....	6.75	
Afternoon Dresses,		and
Crepon or Ratine.....	15.00	Upward
Dressy Afternoon Frocks,		
of all silk materials.....	22.50	
Evening Gowns.....	25.00	
Telephone 5795 Greeley		



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A mounting so inconspicuous, so comfortable and yet so secure, must be made of the finest material and in the most painstaking way in order to be serviceable. That is why you should be sure to get Fits-U Eyeglasses. Your optician can give you this mounting.

The genuine Fits-U has



this mark on the bridge.

Write for booklet "The Glass of Fashion" Address Dept. G.
American Optical Company, Southbridge, Mass.
Largest makers of spectacles, eyeglasses and lenses in the world

A Beauty Hint

Every actress will tell you that she could not possibly keep the fine texture and soft brilliancy of her skin without the bath of face cream she applies before powdering.

Tonight before you dress, bathe your arms and hands as well as your face and neck with Vanishing Cream. Being entirely without grease or oil, it is readily absorbed.

It has a wonderfully refreshing effect on the skin. Then apply the powder over this base. In this way you obtain that purity and clearness of the skin which give lovely arms, gleaming, satiny neck and soft white hands their power to attract.

It leaves no shine—never reappears. Used by more women on the stage than

any other because it counteracts more effectively the bad effects of powder and paints.

We will gladly send, upon request, a sample of Vanishing Cream. If you desire an extra large trial tube, send 4c in stamps to Pond's Extract Company, Dept. 17, 131 Hudson Street, New York.

Pond's Extract Company's VANISHING CREAM

POND'S EXTRACT—"The Standard for 60 years"—the oldest product of the Pond's Extract Company, first produced in 1846, should be in every household for use in emergency, particularly for those everyday injuries such as cuts, bruises, burns, etc. Also Talc, Tooth Powder, Tooth Paste Soap.

S O C I E T Y

(Continued from page 118)

Beebe, daughter of Mr. and Mrs. William Worthington Beebe.

Irwin-McAlpin.—On April 30th, at the Fifth Avenue Presbyterian Church, Mr. William Fletcher Irwin, son of Mrs. William Irwin, and Miss Gladys G. McAlpin, daughter of Mr. and Mrs. William Willet McAlpin.

Montagne-Jurgensen.—On May 12th, at the home of the bride's parents, Mr. Montaigne La Montagne, son of the late Rene La Montagne, and Miss Hildegard Jurgensen, daughter of Mr. and Mrs. John Jurgensen.

Owen-Turnbull.—On May 6th, in Grace Church Chantry, Mr. Thomas B. Owen, and Miss Ellen W. Turnbull, daughter of Mr. and Mrs. Arthur Turnbull.

Richardson-Brown.—On May 7th, at the home of the bride's parents, Mr. Franklin S. Richardson, son of Mr. Samuel W. Richardson, and Miss Caro Quartley Brown, daughter of Mr. and Mrs. Stephen H. Brown.

Riggs-Coudert.—On April 30th, at the home of the bride's mother, Mr. Thomas Riggs, Jr., and Miss Renée M. Coudert, daughter of the late Frederic R. Coudert and Mrs. Coudert.

Rogers-Pell.—On May 7th, at the home of the bride's parents, Mr. H. Pendleton Rogers, son of the late Mr. and Mrs. H. Pendleton Rogers, and Miss Gladys A. H. Pell, daughter of Mr. and Mrs. Howland Pell.

Weeks-Coxe.—On April 17th, at the home of the bride's parents, Mr. Louis Seabury Weeks, and Miss Isabel Elise Coxe, daughter of Judge and Mrs. Alfred Conkling Coxe.

ATLANTA

Hopkins-Payne.—On April 29th, at the home of the bride's parents, Mr. Charles T. Hopkins, Jr., son of Mr. and Mrs. Charles T. Hopkins, and Miss Helen Hill Carroll Payne, daughter of Mr. and Mrs. J. Carroll Payne.

Willson-Wright.—On April 15th, at St. Mark's Episcopal Church, Mr. Edgar Stovall Willson, and Miss Arabella Tison Wright, daughter of Mr. and Mrs. James Silas Wright.

BALTIMORE

Loree-Moncheur.—On May 5th, in the Cathedral, Mr. Robert Loree, son of Mr. and Mrs. Leonor Loree, and Miss Alix Moncheur, daughter of Baron Ludovic Moncheur, Belgian Ambassador to Constantinople.

CHICAGO

Junkin-Crane.—On April 30th, at the American Church, Paris, France, Mr. Francis T. A. Junkin, and Mrs. Richard T. Crane.

CINCINNATI

Rogers-Graydon.—On April 9th, at Roslea, the home of the bride's mother, Mr. Cuthbert Rogers, of the Royal Field Artillery, of the British Army, and Miss Ethel Graydon, daughter of Mrs. Thomas W. Graydon.

Pugh-Worthington.—On April 24th, at St. Francis de Sales' Church, Mr. Achilles Henry Pugh, Jr., son of Mr. and Mrs. Achilles Henry Pugh, and Miss Elizabeth Worthington, daughter of Judge and Mrs. William Worthington.

MINNEAPOLIS

Champine-Roberts.—On May 3rd, in Plymouth Congregational Church, Mr. Clifford C. Champine and Miss Marjorie Eastabrook Roberts, daughter of Mr. and Mrs. Harlan P. Roberts.

Rogers-Van Dusen.—On May 7th, in Westminster Presbyterian Church, Mr. Charles Bolles Rogers, of Chicago, and Miss Mary Van Dusen, daughter of Mr. and Mrs. Frederick C. Van Dusen.

Smith-Drew.—On May 10th, in St. Mark's Episcopal Church, Mr. Vernon Anderson Smith and Miss Katherine Van Valkenburgh Drew, daughter of Mrs. Thomas H. Drew.

NEW ORLEANS

Burwell-De Grange.—On April 16th at Newcomb Chapel, Mr. Robert Burwell and Miss Beatrice De Grange, daughter of Mr. Joseph H. De Grange.

PHILADELPHIA

Bispham-Thompson.—On April 26th, Mr. Charles Koons Bispham and Mrs. John C. Thompson, of Baltimore.

Fort-Schermerhorn.—On April 30th, at St. Andrew's Episcopal Church, Mr. Norman Watson Fort, and Miss Marion Schermerhorn, daughter of Mr. and Mrs. Charles Howard Schermerhorn.

Lennig-Johnson.—On April 15th, at St. James' Episcopal Church, Mr. Rufus King Lennig, and Miss Millicent Gaw Johnson, daughter of Mrs. Lawrence Johnson.

Jacobs-Price.—On April 24th, at St. Paul's Church, Glen Lock, Pa., Dr. Francis Brinton Jacobs, and Miss Phebe Anne Price, daughter of Mrs. Joseph Price.

Willing-Rawle.—On April 9th, Lieutenant Edward Shippin Willing, U. S. M. C., son of Mr. and Mrs. George Willing, of Chestnut Hill, and Miss Edith Rawle, daughter of the late Mr. and Mrs. James Rawle.

PITTSBURGH

Buckmaster-Hogg.—On May 14th, Mr. Frederick C. Buckmaster, and Miss Sara Elizabeth Hogg, daughter of Mrs. Frank Trevor Hogg.

Willson-Preston.—On May 4th, Mr. Lawrence Merrill Willson, of Philadelphia, and Miss Margaret Lucile Preston, daughter of Mr. George B. Preston.

ST. LOUIS

Strellinger-Stevenson.—On April 30th, Lieutenant Gilbert Penfield Strellinger, of the Twenty-eighth Artillery, U. S. A., and Miss Marguerite Stevenson, daughter of Mr. and Mrs. W. H. Stevenson.

ST. PAUL

Bradford-McClurg.—On April 3rd, Mr. Benjamin C. Bradford, and Mrs. Caroline C. McClurg, daughter of the late Judge Giffillan.

SAN FRANCISCO

Shoemaker-Ord.—On May 10th, Mr. Henry W. Shoemaker, son of Mr. and Mrs. Henry F. Shoemaker, and Miss Maybelle Ord, daughter of Mrs. Robert Brent Ord.

WASHINGTON

White-Brown.—On May 10th, at St. John's Church, Mr. Charles Mason White, Jr., son of the late Judge Charles Mason White, and Miss Marie McMillan Brown, daughter of Mrs. Neill S. Brown, Jr., and granddaughter of the late Neill S. Brown, former Minister to Russia.

Rogers-Meyer.—On April 26th, at St. John's Church, Lieutenant Raymond P. Rogers, U. S. N., and Miss Alys Appleton Meyer, daughter of former Secretary of the Navy, George von L. Meyer and Mrs. Meyer.

Weddings to Come

NEW YORK

Coates-Hamilton.—On May 26th, at the home of the bride's mother, Miss Gladys Coates, daughter of Mrs. Isabel D. Coates, to Mr. Clayton Hamilton.

Lazo-Steinman.—On June 3rd, at the home of the bride's father, Miss Blanche Lazo, daughter of Mr. Antonio Lazo-Arriago, formerly Minister from Guatemala at Washington, to Mr. John F. Steinman, son of Mr. and Mrs. Andrew J. Steinman.

CLEVELAND

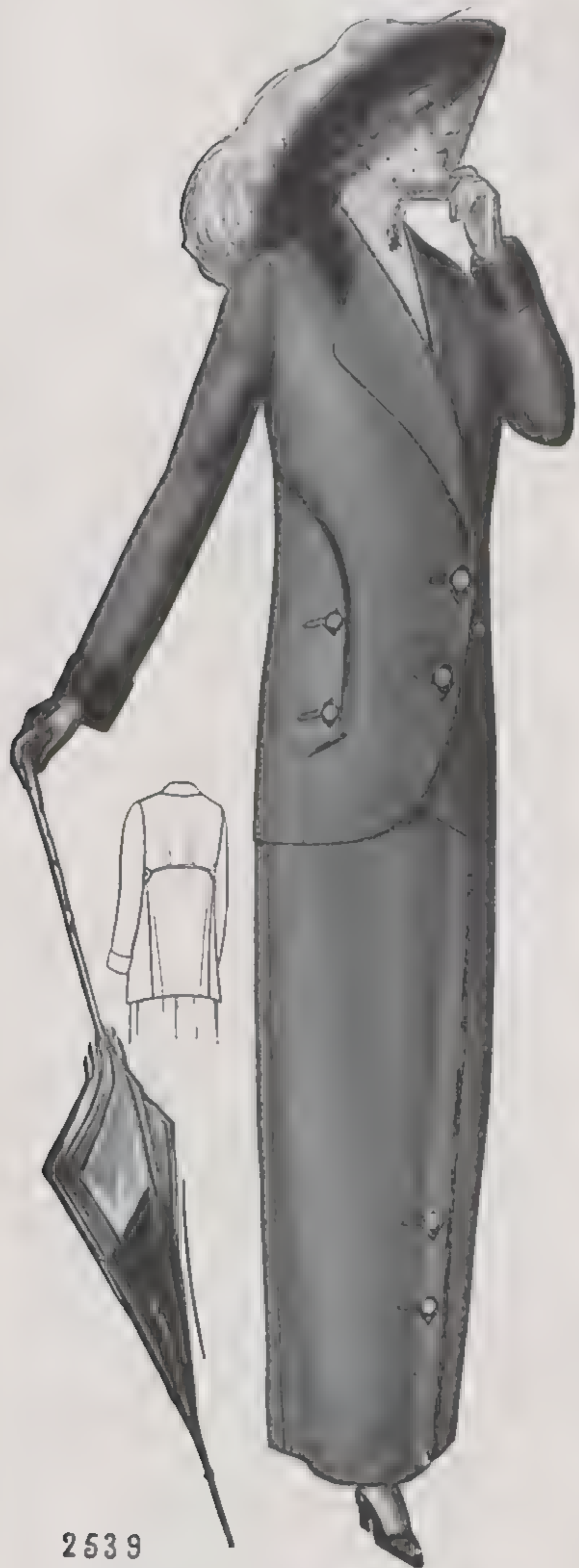
Burdick-Tyler.—On May 20th, at Calvary Presbyterian Church, Miss Arline Burdick, daughter of Captain and Mrs. Russell E. Burdick, to Mr. Julian W. Tyler.

WASHINGTON

Crane-Brown.—On June 4th, at St. Alban's Church, Miss Katherine Crane, daughter of Mrs. J. Burnett Crane, to Mr. Harold Brown, of Plainfield, N. J.



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No. 2539—MATERNITY SUIT of fine French serge with empire back; with trimmings of satin. Black and white shepherd's plaid also may be used. Coat lined with gray satin. Skirt allows for expansion at front, also under strap at back. Price, \$29.75

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A delighted patron of Mary Grey writes:

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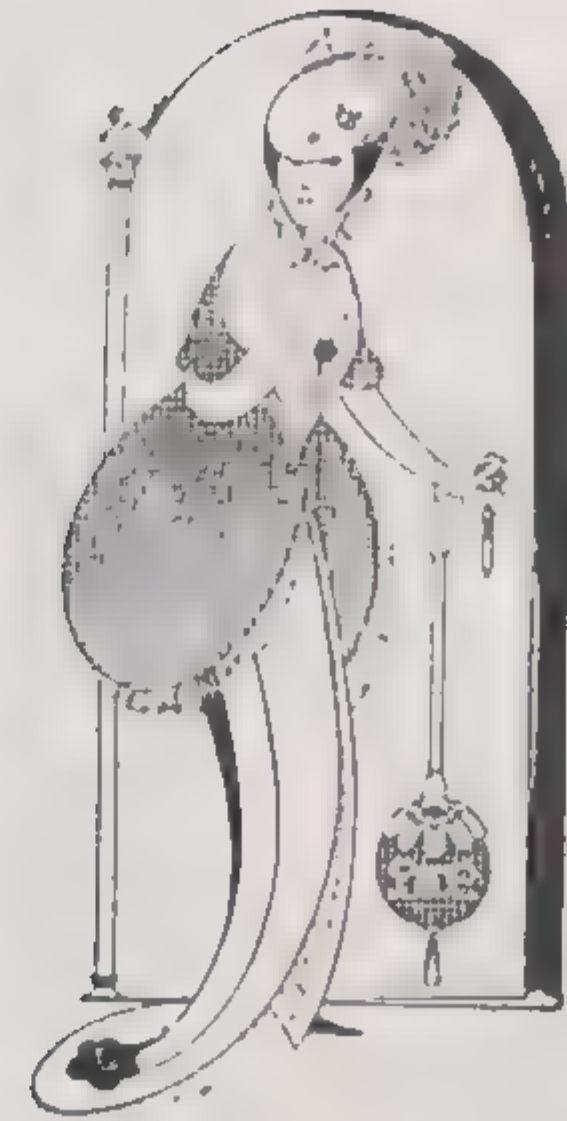
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A R T



OF the seventy-five pictures by Frederic Crowninshield, some in oil, others in water color, lately shown at the Folsom Gallery, the majority were of scenes about Rome, where Mr. Crowninshield has spent two years as the President of the American Academy. One must admire them because they are conscientious. The greatest modern masters have handled paint broadly and economically—a method denied by the academic painters of the nineteenth century. The greatest modern masters, economizing brush marks, and ridding their designs of padding, gave particular force to the thing said. Their followers have used their method as a mask for ignorance. The language of the masters, aiming to be direct, was simply, as it should be, the means to an end. Those aping it, without actually feeling its import, have made of it the end. Further than this, they interpret directness as carelessness, and freedom as anarchy.

Mr. Crowninshield has taken a great many cut strings and tied them together. He has demanded precision of his brushes and paint. His individuality struggles with the lesson he has learned. Only in one or two instances does he throw off that teaching, and stand free and unafraid, seeing, feeling, and doing as his conscience dictates. He has a great deal of talent of the reproductive sort, and a sense of color of the same order. He is in no way an inventor, although there is no little evidence of imagination in his work. His expression, the possibility of getting on an intimate footing with his subject, is compromised by his knowledge. He is a man of learning, a bookish-painter, seeing the world, or trying to see it, through a heavy veil of pedantry. In a comprehensive introduction to the catalogue of his collection, Miss Florence Levy tells us that he was born in Boston in 1845, that he studied in London with Rowbotham, in Rome with Benouville, and at Paris in the École des Beaux Arts with Cabanel and Couture. The American Academy in Rome lost him as its director on January 1, 1912. He was President of the Fine Arts Federation of New York City from 1900 to 1909.

NOW LEAD THE IMPRESSIONISTS

One may be delighted at the Durand-Ruel Galleries by pictures that uphold theories propounded by optimists, and also be convinced of the transparency, the tenderness even, of atmosphere. One may feel here the ideality that belongs especially to France, and meet sincerity face to face. France neither covers nor boasts of her sins. That may be why she is in the middle of the circle of art. She has dared to look at nature in her nakedness without borrowing the glasses of the sophist or of the prude. Many times her bourgeoisie has imperiled her art. She has had Bouguereau, Cabanel, Robert-Fleury, Gérôme, Barye, Meissonier, Henner, but only recently she paid tribute to the glory of Degas, and

by doing so denied her former prophets.

The Impressionists are on top. We may recognize reason in their supremacy at the Durand-Ruel Gallery. They show that it is possible to be gay without being frivolous, to be serious without being sour, to be dignified without being either inhuman or pompous. That is a sermon that America may or may not need.

There are but two things that dignity may be—human and grotesque. It is grotesque when it is pompous, and it is pompous when it claims to be superior to humanity. The day of supermen and of demi-gods is gone. Democracy, by giving the world a peep at reality, has conquered it.

The art of the famous Americans of the day is in danger of sudden death because it is dignified without being human. It is an idealistic sermon which does not admit, for instance, that food is a necessity. It lacks a sense of humor. The Impressionists hearkened a sermon from nature, and have learned that nobility and awkwardness exist in the same body, and that grace may be acquired by simply following a formula. France gained by the death of Le Brun, Louis XIV's Commissioner of Art, for that gave her Watteau and the Impressionists. But it may be that the spirit of Le Brun does not die easily, and that, exiled from its home, it is now stalking a domineering ghost in our midst.

THE SPIRIT OF H. G. WELLS

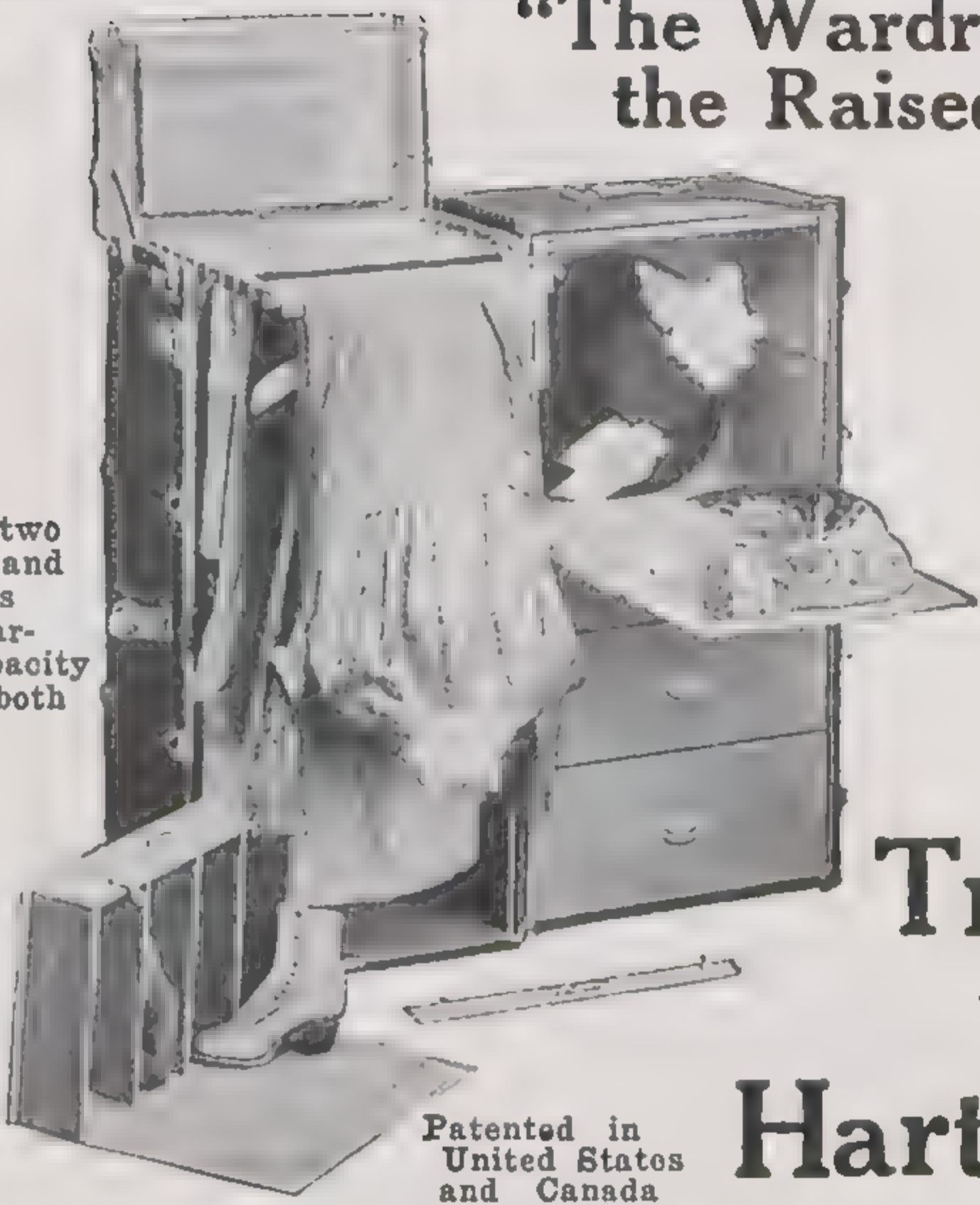
Mr. H. G. Wells, with his theories upon eugenics, is one of the most apt examples of the spirit of the age. That spirit has been carried into art in numberless ways. The public schools, for example, are teaching home decoration, and trying to prove that "the home beautiful" is not beyond the reach of the slimmest wallet. We may argue that this infliction of another and a soberer taste upon a people who find joy in noise and riot is not without an aspect of impertinence. The tinsel and the glamor of the circus will always awe childish minds. And there is a just reason for the people's love of crude, red plush and crayon portraits. Where minds are not trained, the shock of beauty is derived from the obvious. We may point out that the "Approaching Storm" at the Metropolitan Museum of Art is not so beautiful as Rembrandt's "Man with the White Collar," but unless we have trained the minds of all who compare the two to walk in the path that is ours, our arbitrary distinction will not serve its purpose. It would seem that the majority of attacks are carried on too suddenly and with too little consideration for the well-established convictions of the attacked.

The Mentor, issued weekly by the Associated Newspaper School, aims to instil a sense of beauty into those whose tastes, presumably because they are not like that of The Mentor, require a very great change for the better. The first article in No. 1 of Volume I is

(Continued on page 124)

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They are the only Dress Shields that will not cause excessive perspiration.
There is a particular shape and style for every GOWN AND FIGURE. Even the most exacting requirements of the stout or slender woman are satisfied in the twelve Kora varieties.

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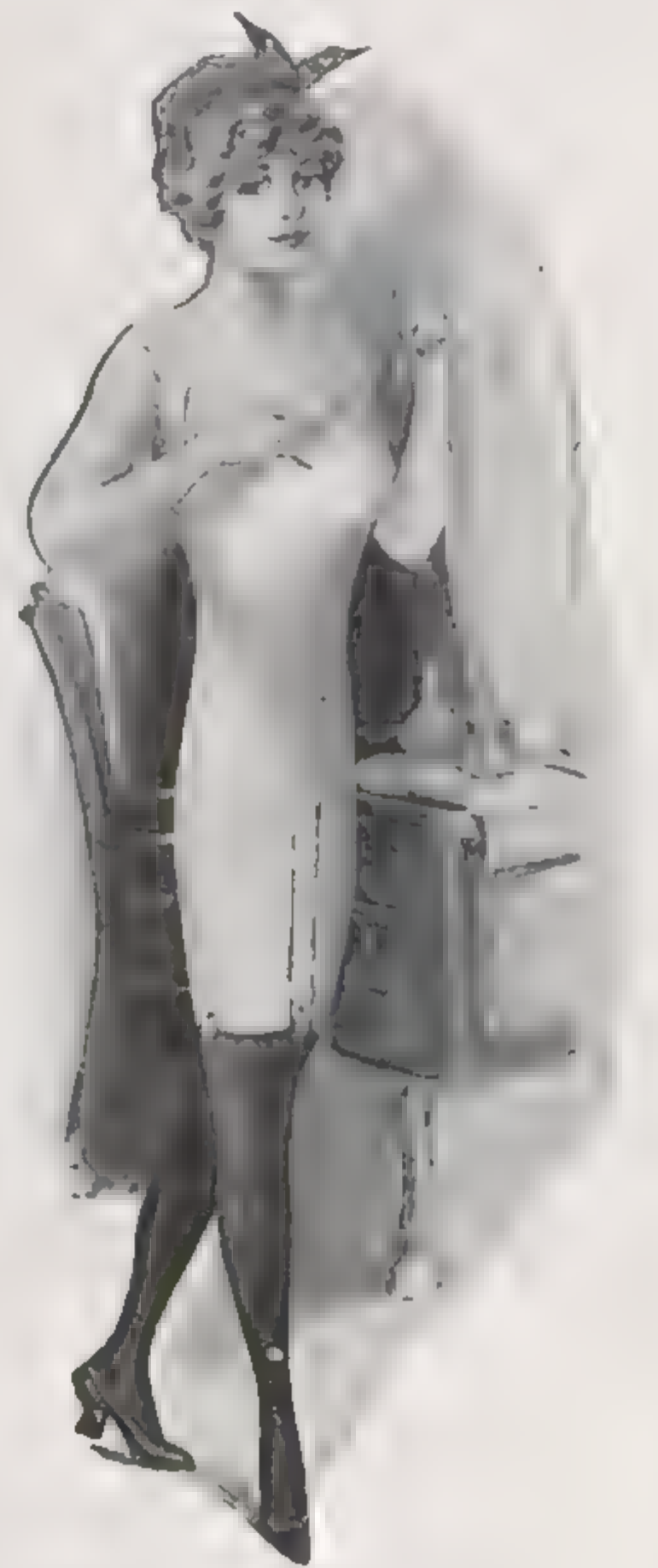
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1st. For very tender skins.

Wash with Woodbury's Facial Soap in the usual way, rinsing the lather off after a very short time.

2nd. For oily skins.

Rub Woodbury's lather into your skin, leave it on for several minutes, and then wipe it off with a dry towel.

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Rub a thick lather of Woodbury's into the skin and leave it on all night.

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Apply a thick lather of Woodbury's and massage it into the skin, finally rubbing it off with a dry towel.

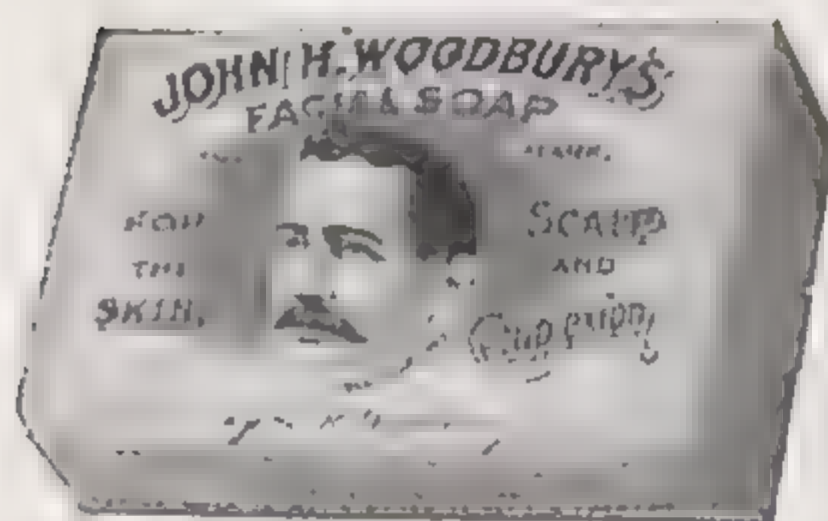
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A

R

T

(Continued from page 122)

"Beautiful Children in Art," by Gustav Kobbé, the well-known critic of The Herald. Mr. Kobbé in this article makes at least one good point. "Children's portraits," he writes, "that are 'too cute for words' are being painted every day, and the very fact that they are 'too cute for words' determines their fate. They belong to the merely pretty art of the day, and another generation will wonder that anything so insipid could have been tolerated." But the new generation will admire another type of "insipid" portrait unless The Mentor can succeed in changing the entire mode of life of the people upon whom it intends to inflict carbon copies of the works of the old masters, devoid of color—that is, devoid of the very thing that these people at the present time most persistently desire.

IS MR. TANNER A CUBIST OR A FUTURIST?

Paintings at the Knoedler Gallery by H. O. Tanner, who visits America occasionally to show his work, attracted varied comments. An aged lady, whose interest in art one could see was avid, asked of her companion: "Let me see, is Mr. Tanner a Cubist or a Futurist?" Perhaps the Armory exhibition has built an opaque barrier between art and the lay fraternity. Mr. Tanner does not even admit to anything so radical as Impressionism, neither is he an academician as the term is used. Sometimes it would seem as though his art had a message, and thus is like contemporary English painting. The pictures at the Knoedler Gallery denied this, though a number of them dealt with Bible history. They were truly painter-like. They were drawn with force, but without arrogance. They were very romantic. Their color, more than anything, gave the key to ideas that came to the painter in the Holy Land or at Étampes in Normandy, where he is a member of the American Colony. The apostles that he draws with love, live for him as the people in fairy books live for children. He is certain that they existed, but he is not certain that they existed as we exist. Prove that they did, and you will disappoint him. He knows that their sorrow was very deep, and that their joy was profound but not boisterous. He covers them with a mystery that enchants him as well as it must others. Consistently he is a romanticist. He would abhor a religion in which miracles were excluded. He preaches that beauty lies in vagueness, not in fact, and he worships beauty. His color, though it is high in key, has a quality similar to that of Rembrandt. It makes of atmosphere a veil under which commonplaces become the delightful fancies of a fairy Prince Charming. And yet he recognizes in truth a weapon that he must guard against. His people, his apostles, his peasants are built upon a realistic scale. He is a painter of astonishing ability.

CHOKING A PERSONALITY TO DEATH

Arthur Wesley Dow's views of the Grand Canyon followed the exhibition of the Ten American Painters at the Montross Gallery. One sought vainly in them for a hint of egotism, without which a painter runs many risks. His art is the abstract art of the man who places his formula above his instinct. Nature has convinced him that she may be recorded with a particular pattern. Mr. Dow's particular pattern is coldly scientific; it is stronger than himself; it has his personality by the throat, and, one may fear, is choking it to death. He never says what he feels like saying, but too often says what he feels he should say.

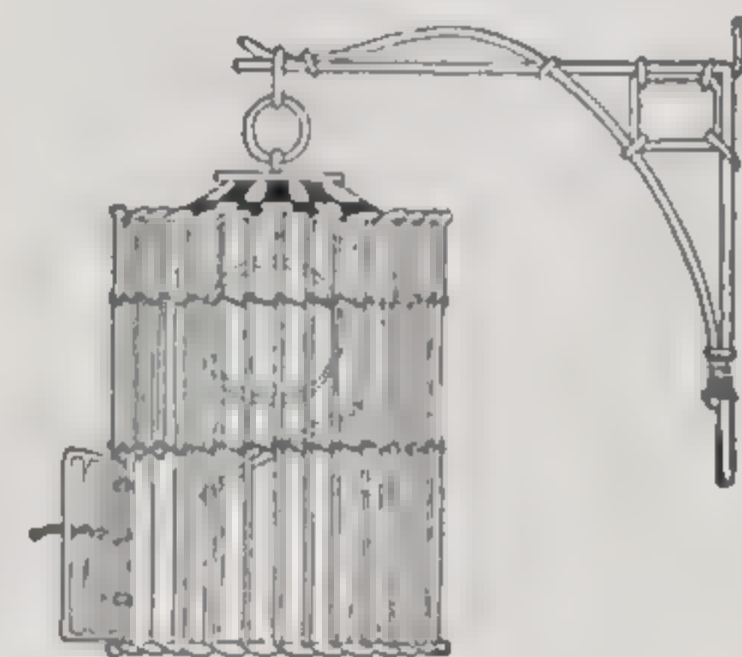
BETTER THAN THE ORIGINALS?

A collection of mezzotint engravings in color by Sydney E. Wilson, shown at the galleries of Moulton and Ricketts, included reproductions of a number of famous pictures in great collections here and abroad. The Duchess of Devonshire after the painting by Gainsborough, so often disputed, appeared superior in the mezzotint to the original in the Morgan collection at the Metropolitan Museum of Art. The execution of the face in the print carries greater conviction; it is not so muddled. "Lady Sheffield," the companion to this picture, which is in the collection of the Duke of Westminster, has greater charm—we say charm, because Gainsborough particularly sought charm—than the "Stolen Gainsborough." A reproduction of the "Lady Hamilton as Nature," by George Romney, which is in the collection of Henry C. Frick, attracted by its grace of line rather than by the truth of its color. Mr. Wilson too often slights gray.

SENSATIONAL PAINTING

Portraits by Walter Dean Goldbeck, and sculpture by Joseph Mario Korbel, at the Reinhardt Gallery, strike a note that is much newer to us than it is to Paris. This is essentially true in the instance of the paintings of Mr. Goldbeck. They are sensational in execution and, at times, in subject. They attract interest quickly; it is their fault that they do not hold it. His "Apache," a female in a fury, promised, at first glance, a real sensation, a dramatic note such as is rare in our art, and then disappointed. The girl is buxom, well-fed, well-rounded; she is a product of virtue rather than of vice. She is a compromise between the painter's intention, and his consideration, perhaps, for the popular ideals.

Among the sculptures were portraits of Madame Nazimova in life and as Hedda Gabler; of Mr. Charles C. Curtiss, Jan Kubelik, Mr. and Mrs. Archibald White, and Mrs. Chauncey Blair, Jr. GUY PÈNE DU BOIS.



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And Restore Youthful Expression and Beauty

When the skin and muscles of the face lose their elasticity, the face sags all out of shape, nose to mouth lines, lines about eyes, mouth and forehead, and double chin appear, and tissues become flabby. The skin of the neck looks withered and yellow and deep lines form.

My system of facial exercises, by restoring elasticity to the skin and muscles, removes and prevents these marks of age. It is equally valuable for too thin or too plump face or neck. Massage, vibratory, electrical and other external treatments cannot exercise even the superficial muscles well and they cannot exercise the deeper muscles at all. These deep muscles must be exercised to restore or preserve youthful appearance.

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An ideal conception that meets with present day millinery. Created with a natural wavy transformation (particularly adapted to those who have thin hair in the front—part of transformation can be shown) and a Psyche puff. Ready for adjustment. Bangs can be worn if desired.

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Natural Wavy Transformations \$10.00
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Hairdressing, Manicuring and
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Made of the finest
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obtainable; not an atom of injurious "load-
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Silk Hose is so low in cost and lasts so long
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Sold in all correct colors and popular weights.

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"Made in America" by the
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SEEN ON THE STAGE

(Continued from page 64)

instead of forcing herself to hasten on-
ward to meet the next requirement of
her dramatic plan.

The faithful wife of a promising new
senator from Oklahoma has fallen be-
hind her husband in the unwelcome
task of climbing the social ladder. She
comes to New York, and secretly equips
herself for her necessary business by
having herself made over in a "beauty
parlor," and undertaking a sudden and
strenuous course of social education.
Thus equipped, she succeeds in saving
her husband from ruining his political
career by voting on the wrong side of
a certain question because of the tem-
porary influence of a woman apparently
more clever and attractive than herself.

This play, though inconsecutive in
plan, was written with an ingratiating
sincerity by the editor of Harper's
Bazar. It was an entertaining and a
worthy work, and its failure is to be
attributed merely to the fact that it hap-
pened to be preceded on the New York
stage by two other plays less interesting
in themselves, that stole its thunder.

"THE PURPLE ROAD"

"THE PURPLE ROAD" should
be noted as an operatic
romance less likely to suc-
ceed than the common run of
musical comedies because it is more
worthy as a work of art. The music,
by Heinrich Reinhardt and William

Frederick Peters, is often pretty, and
rises occasionally to the level of real
beauty; and the book, by Fred de Gre-
sac and William Cary Duncan, is un-
expectedly consistent and coherent.

The piece details an imaginary love
affair of the great Napoleon. Disguised
as a French Captain, he woos an Aus-
trian maiden, who subsequently follows
him to Paris. This simple girl becomes
the medium for revealing a conspiracy
against the life of the great Emperor,
whom as yet she does not recognize as
her lover. An epilogue at St. Helena
is added to the piece, in which we see
the heroine arriving too late to console
her hero in his mortal illness, but this
scene is disappointing, because it robs
us unexpectedly of still another sight of
the great man whose image dominates
the play.

This libretto is deficient in the ele-
ment of comedy, but it should be praised
for its consistency of plot. Nobody
talks American or Cockney slang in the
midst of a dialogue that is assumed to
be dated in the days of the empire of
the Little Corporal. This is indeed a
great merit, although it is but negative.
From the artistic standpoint, "The
Purple Road" must be adjudged to be
one of the very best light operas of the
year, but, unfortunately, this fact can-
not be regarded as an evidence of its
success, since the patrons of this type
of entertainment have very little sense
of art.

ORGANIZED AUDIENCES

(Continued from page 108)

The efficiency of the work of the
League depends upon the size and the
enthusiasm of its membership. It has
accomplished much with fifty thousand
members; but, in order to achieve its
ultimate aim of making it impossible
for any really worthy play to fail in
the theatres of this country, it needs
the support of every intelligent citizen
who seriously cares about the future of
the drama. One dollar is not a large
sum; and, in return for this invest-
ment, anybody may receive all the pub-
lications of the League, including its
bulletins of worthy plays, its outlines
of drama study, and its propositions
for the initiation of new projects for
the education of the public; and, in
addition, he may enjoy the conscious-
ness that he has contributed to the
propagation of a sensible and mighty
movement for the amelioration of our
present theatrical conditions.

THE DRAMA SOCIETY

One of the important phases of the
work of the Drama League of America
has recently been undertaken, from a
separate initiative, by a local organiza-
tion that has been incorporated under
the name of the Drama Society. The
president of this organization is Mrs.
L. R. Hewitt, the treasurer is Mr.
Thomas W. Lamont, and the secretary
is Mr. John Corbin, whose mail ad-
dress is Post-Office Box 462, Madison
Square, New York City. Among the
directors are such well-known citizens
as Mrs. August Belmont, Mrs. Philip
Lydig, Mrs. W. K. Vanderbilt, Mrs.
Egerton L. Winthrop, Jr., Mr. Walter
Prichard Eaton, and Mr. Archer M.
Huntington. This society also issues
bulletins of worthy plays, and the pres-
ence on its committee of such authori-
ties as Mr. Corbin and Mr. Eaton
gives assurance that these bulletins will

be formulated wisely; but it has not
yet announced the intention to under-
take the cognate, and scarcely less im-
portant, purposes of the Drama League
of America.

AN UNDEMOCRATIC PLAN

Members of the Drama Society are
required to subscribe forty dollars a
year, in return for which they are to
receive a pair of seats, on the forward
part of the floor, for each of ten per-
formances that are bulletined by the
Society. The great advantage of this
plan is that it absolutely insures to the
management a definite, paid attendance
at any production which is approved by
the play-going committee of the society.
If this plan could be expanded to na-
tional dimensions, it would make cer-
tain the success of the ten most worthy
plays of any season. But the disap-
vantage of the plan is that it is essen-
tially undemocratic. It is a recognized
fact that the preponderant majority of
the most intelligent section of the the-
atre-going public is composed of people
who can afford to pay only (on the
average) a dollar for their seats. These
people are ignored in the program of
an organization that demands that its
members shall subscribe, in advance,
four dollars for every performance that
it recommends. The plan also presup-
poses a business relation between the
conductors of the society and the man-
agers of the theatres, which might ulti-
mately turn out to be an undesirable
factor.

It is to be hoped, however, that the
necessarily aristocratic Drama Society
and the essentially democratic Drama
League may pursue their similar labors
side by side in the city of New York,
and may succeed in their endeavor to
improve the theatre by providing it with
better audiences.

CLAYTON HAMILTON.



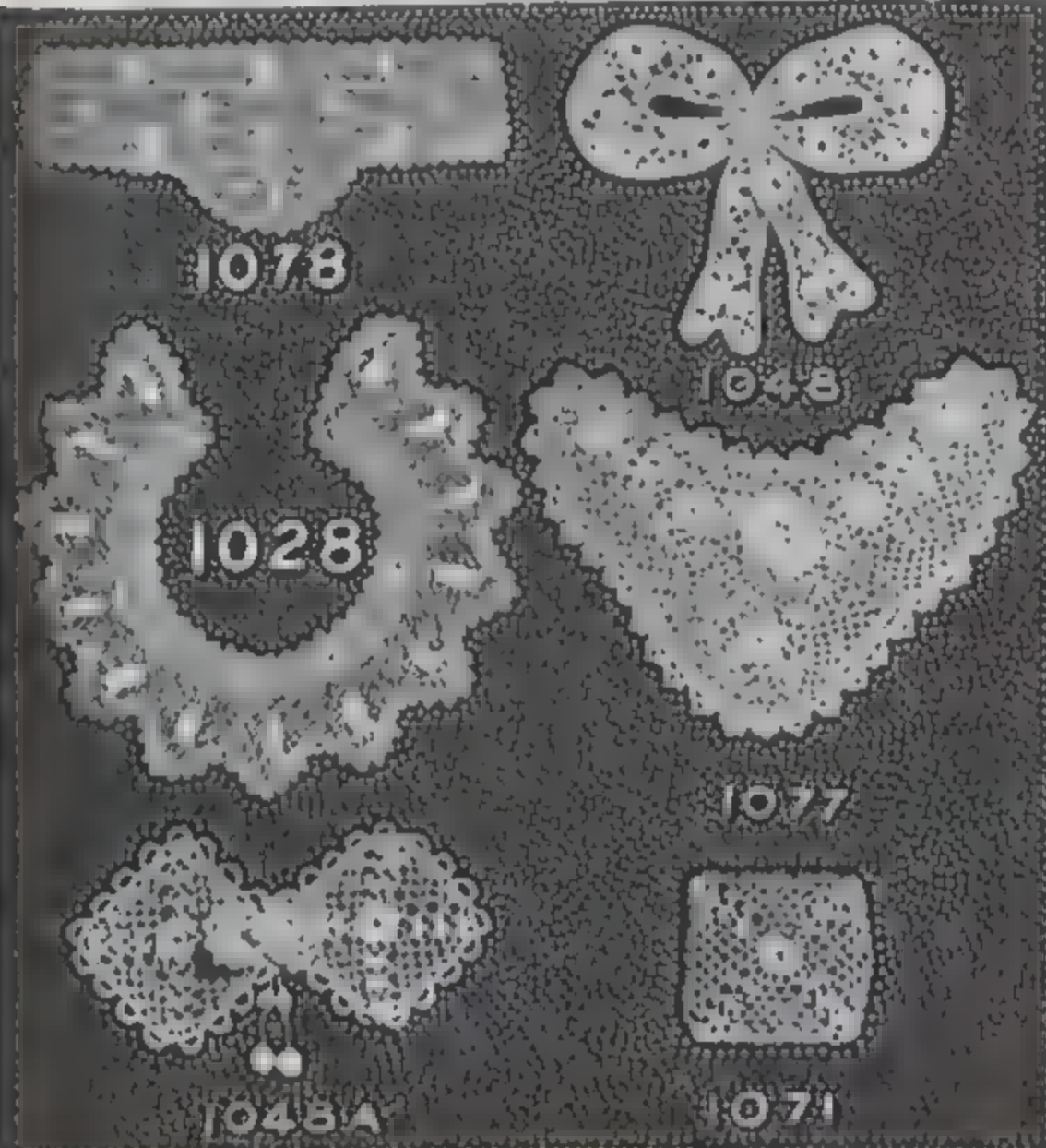
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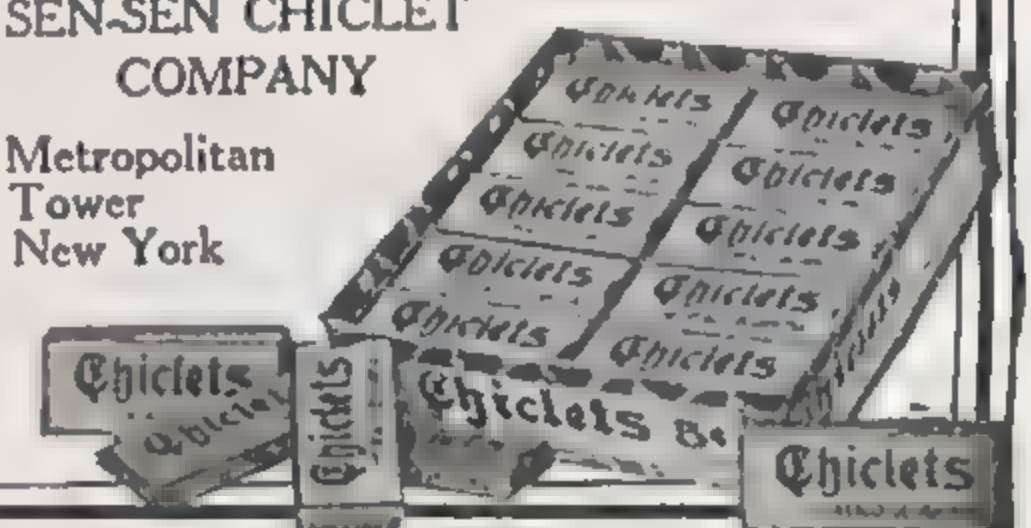
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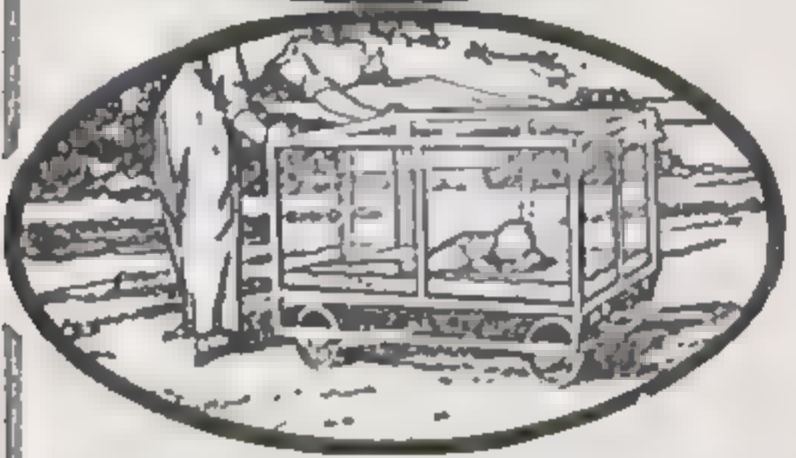
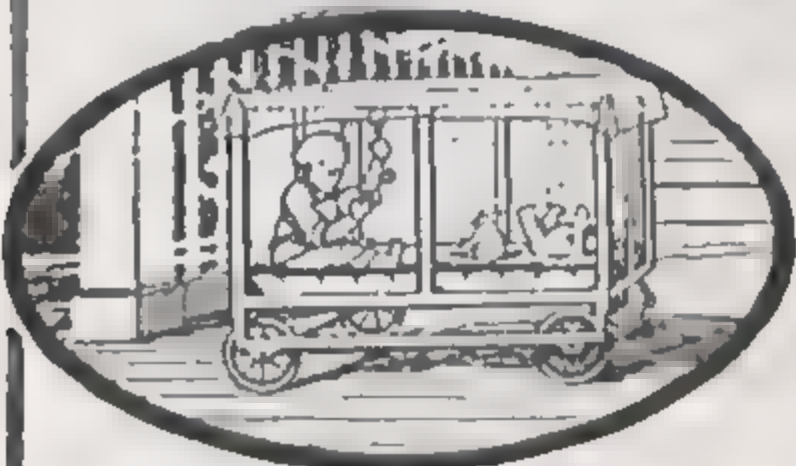
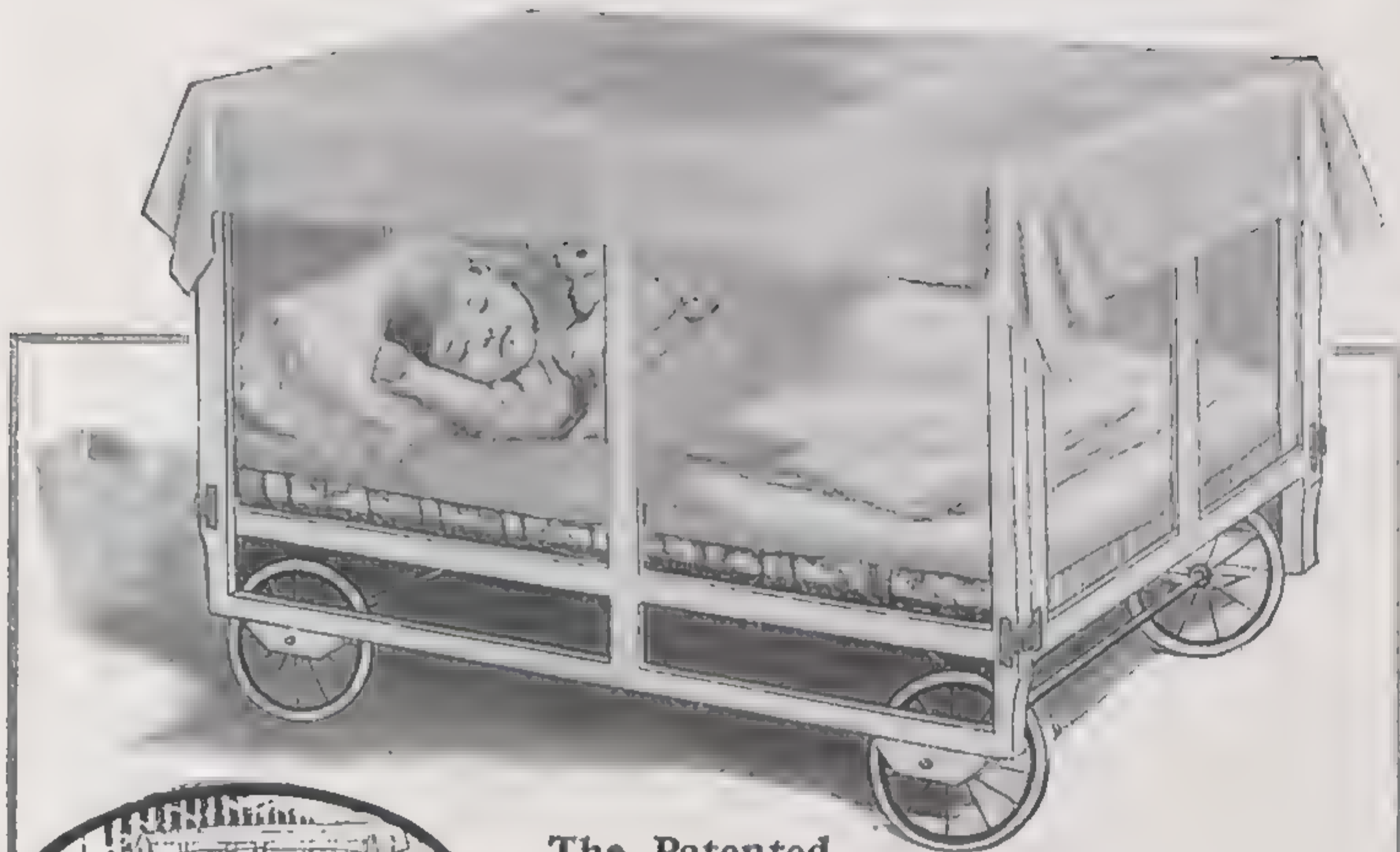
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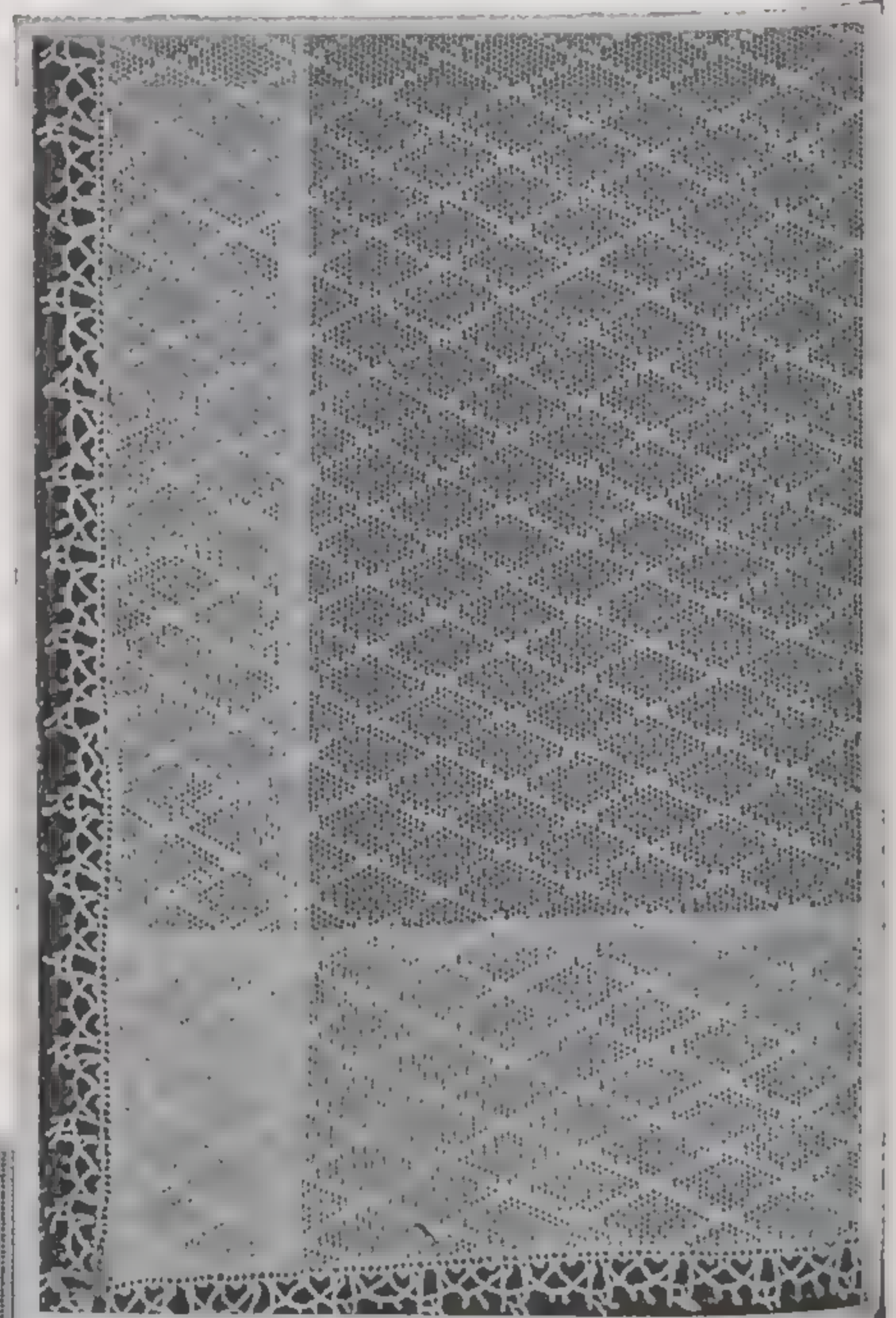
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Unusual, diamond-designed
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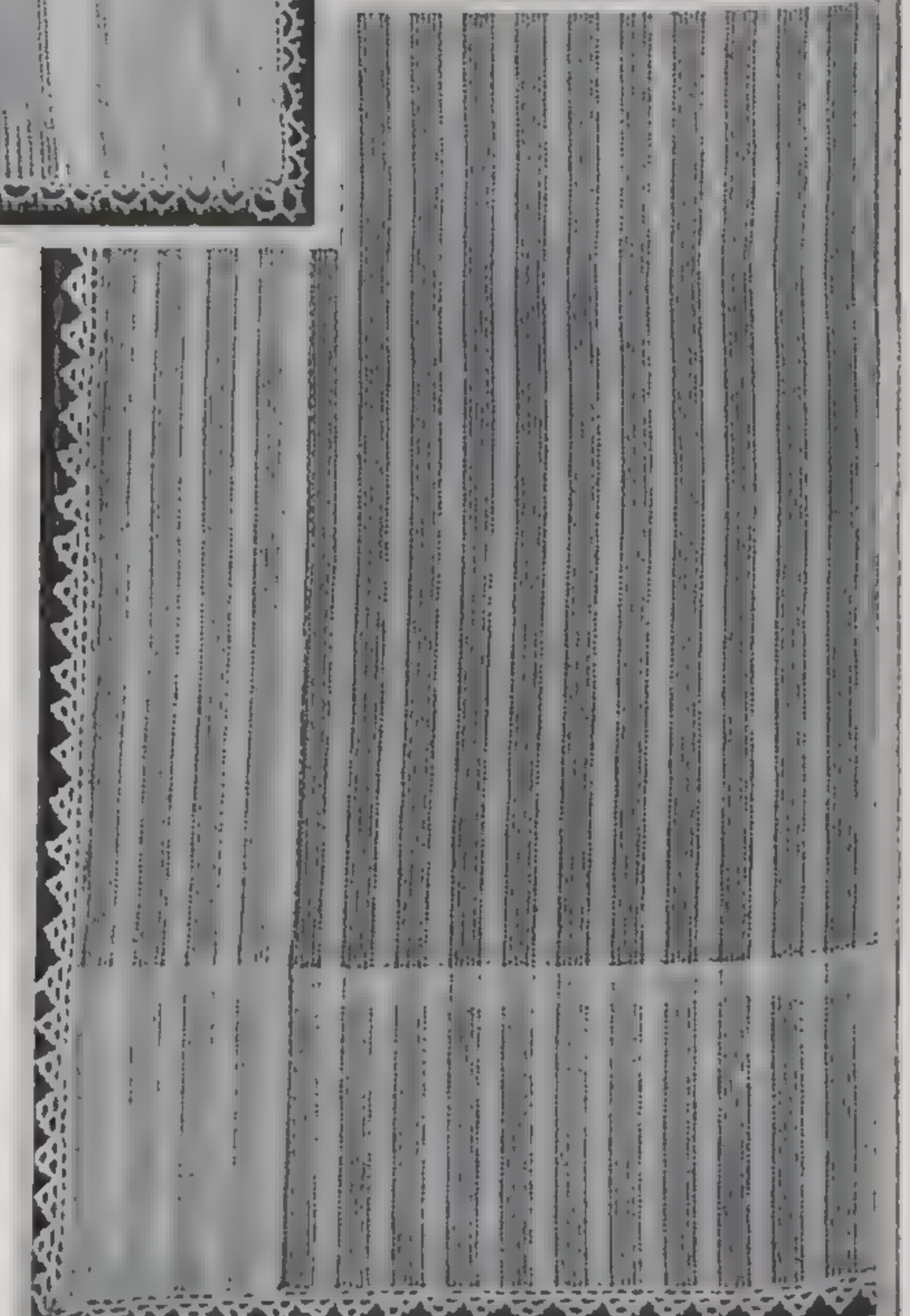
on the rods at the top and bottom as it is desired that they should hang, and the curtains should be left to dry. This treatment will leave the edges perfectly straight, and the net will look like new. No starch need be used, and nets laundered in this manner will last much longer and be more satisfactory than if treated in any other way. Either method means increasing the length of curtain service.



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curtains have been washed, and while they are still wet, tapes which have been cut just the length and width of the dry curtain must be basted at the top and back. The tapes must then be pinned to the floor covering, or upon curtain frames if preferred, and the lace edges of the front and bottom must be pinned to the floor at every point of the pattern. One curtain may be placed on top of another, and the same set of tapes then does duty for several pairs.

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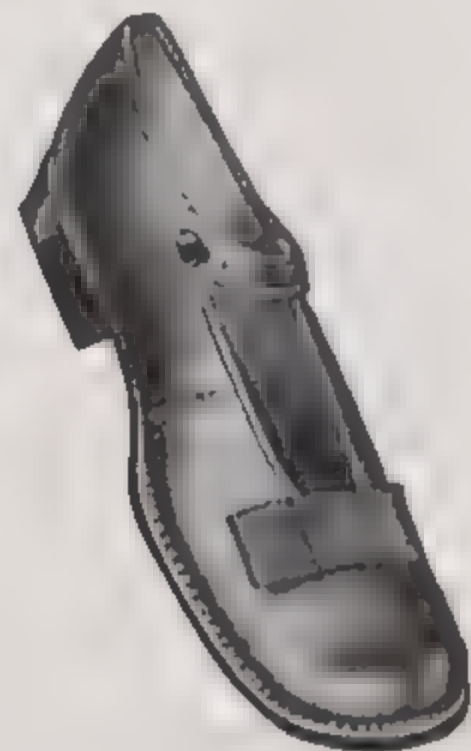
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FOUNDED IN 1863

A NEW MODE IN DECORATIVE ART

(Continued from page 24)

black ground. The furniture is of rattan, stained black. The rug is quite delightful, for the ground is of the same shade of Indian red as used on the walls. This background is divided by black lines into large squares, and in the middle of each figure is a small bunch of bright flowers. The same design is repeated in the large circle in the middle of the rug. The shades used on the ceiling fixtures and on the side-brackets are most unusual, for they were produced by the "Batik" process, a method by which one can obtain any color or design to harmonize with the room scheme. Quite an addition to the whole room is the white metal plant stand, and the fruit- and flower-holders of the same.

"NEW ART" NOVELTIES

The novelties in lattice design, such as the flower-basket shown on page 24, are a specialty of the artists of this school. They are every one simple and artistic, and they have found much favor on the continent. Fortunately, they can be had in this country now, and are quite often used as a unique decoration in fashionable country homes. The ware is a metal enameled white and lacquered to prevent chipping or cracking. The flower-holders, which come in most varied shapes, some especially designed to hold a few precious orchids or for pansies or sweet peas, contain cut-glass linings for water. Other pieces are in the shape of small baskets for holding fruit, cakes, or marmalade. Could anything be more daintily appetizing than a breakfast table, set with some of these dainty pieces, a fruit-basket filled with oranges, and the beautiful color repeated in a flower-basket overflowing with glowing nasturtiums?

The piazza, too, can be made most attractive by using some of the large jardinières for palms or blooming plants. Often that elusive something that the owner feels to be "missing" from the ensemble of a room is nothing but a few plants properly placed. A window-sill can be made most cheerful by a row of the small, square plant-holders filled with English daisies, or, if larger plants are needed, a plant-holder especially designed and finished in white enamel or black stain can be provided.

The lamp shown on page 24 is most appropriate for the summer home. The base is a piece of the Dutch "Distil" pottery with a soft cream finish, and the design is in dull blues and gold. The shade is made of a heavy cream linen with panels of a hand-printed material in the colors of the base; this material can also be used for the window-hangings and for some of the furniture.

A COLONY OF HOFFMANN HOUSES

Near one of the new residential sections of Vienna is a unique colony consisting of about twelve houses, each one designed by Professor Hoffmann, and built and furnished by the Wiener Werkstaette. Every house differs vastly from its neighbor, yet one can at once see the Hoffmann stamp on them all. They are all interesting, for each one has been planned and built especially for its owner, who is either a painter, a sculptor, an engineer, or an artist of some kind. Without exception, they are pervaded by an atmosphere of harmony and cheerfulness, and, although some of the rooms may seem extreme to the layman who has not seen such interiors before, everyone must feel that here a master mind has been at work developing the whole, and not, as is so often the case, that the furniture for one room alone has been bought at half a dozen

(Continued on page 132)

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white or gray, turn
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ANSWERS TO CORRESPONDENTS

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The best letter received before July 10th will win the first prize of \$50. There is a second prize of \$25, and five "departmental prizes" of \$10 each. These \$10 prizes will go to the five readers who tell the most interesting experiences with the five Vogue departments mentioned above. A letter dealing with only one department will therefore be eligible for one of these \$10 prizes.

The contest closes on July 10th. There will be more news of it in the next Vogue; in the meantime, we repeat our suggestion that letters should be typewritten, or at least be plainly written on one side of the paper.

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Many other beautiful models at prices from \$3.50 upward. Send for samples.

Julia V. Helmer
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A NEW MODE IN DECORATIVE ART

(Continued from page 130)

shops, the rugs at another, and that possibly a decorator has been called in to suggest something for draperies.

In one house, which is exceedingly bright and cheerful, every room, with one exception, is done in white. The dining-room is one of the most delightful conceivable. It is in white and red. There is a simple wainscoting seven feet high, with a wall space of four feet above it. The chairs and table are simple, of the straight-line type, and in the four corners of the room are placed serving-tables and the china closets. These are as high as the wainscoting, and are built in so that they are really a part of the wall, and give the room the shape of a hexagon. All woodwork, including the furniture, is enameled white. The floor is in white tile with a bold border of intense geranium red, and this color is repeated in the leather chair-seats. The walls above the wainscoting and ceiling are without moldings, and the wall spaces are divided into large, well-proportioned panels with a narrow, painted border of the red. The middle of each panel has a beautifully designed basket of flowers about six inches square painted in bright colors. The windows are hung with a hand-printed linen with the keynote red predominating, and the window-sills are made gorgeous with red geraniums in square, lacquered plant-holders.

SUITING THE HOUSE TO THE DWELLERS

From the descriptions of some of the rooms some might get the idea that these schemes are adaptable only for country houses. This is not at all the case, for, as already mentioned, the designer seeks to suit the house to the owner's mode of living. Those described here have been chosen for their seasonableness.

One dining-room which shows how exactly the artist suits the house to the dweller therein was especially designed for the city house of a wealthy Viennese who entertained extensively. The walls had a five-foot wainscoting of large, white marble slabs, finished at the top with a plain molding of the same colored marble. A simple, eight-inch base-board of black marble ran around the room, and the five-foot wall space above the wainscoting and the ceiling was finished in rough plaster prepared with aluminum leaf. The silver with the white marble produced a most rich effect.

The wall opposite the entrance showed the expanse of the marble wainscoting broken in two places by small, white marble pedestals, each of which was surmounted by an original bronze statue finished in a dark copper tinge. A mirror with a simple silver frame was placed on the wall behind each bronze, giving a wonderfully simple yet rich effect quite impossible to describe. In two of the other walls were built the sideboard and the glass and silver cabinets. The inside of these cabinets was of a wood with a rich ebony finish, while the doors were of heavily beveled glass. Electric lights were hidden inside the cabinets, so that when the room was being used every cranny was flooded with light, a brilliancy emphasized by a rich chandelier made of thousands of small, cut-glass, string beads, hanging in straight lines from the center of the ceiling. The floor was of white marble with a border of black marble—quite the proper setting for the banquets of a Maccenas. The Hoffmann influence which, during the past few years, has made so deep an impression on the art circles of Europe, has begun to take effect in this country; but it is slow in its progress, and will continue so until people can grasp and feel the inner meaning of this movement.

EDWARD H. ASCHERMAN.

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THE FRIEND of the ENGLISHWOMAN

(Continued from page 85)

for keeping his coat clean and free from "mats," and brimful of intelligence. The illustration in the upper, left-hand corner of page 85 shows a well-known Samoyede, Tora, with a litter of puppies; Tora and her puppies belong to Lady Portal, of Laverstoke House, Hampshire.

THE SHORT-NOSED DOGS

Coming to short-nosed dogs, we find the British bulldog holds a firm place in favor. Eyot Exchange, pictured on the middle of page 85, is the property of Lady Dorothy D'Oyly Carte (daughter of the Earl of Cranbrook and wife of Mr. Rupert D'Oyly Carte), and is a fine example of the stamp now winning in the prize ring. Lady Dorothy first started her connection with the breed four years ago by purchasing two female bulldogs, one of a famous strain known as the Stone breed and the other the Dathan breed. The latter she mated to Mr. Stanhope Dowell's Leather-head Perfection—a good stud dog since, unfortunately, dead—and the result was a fine litter, which, being the first home-bred one, was very encouraging to the young adventurer. In 1911, Lady Dorothy proved that she had what is a necessary asset to a successful exhibitor, a keen eye, and she picked out from a litter exhibited at the Crystal Palace London Bulldog Society's Show a dog pup by Wroxham Silent Prince. This pup is now known as Eyot Exchange, the winner of many first prizes, and undoubtedly a coming champion.

Among the short-nosed collection there are the miniature bulldogs, but they are very difficult to breed, and therefore not likely to make much headway, for the dams so often die (and this, as a rule, means the loss of the puppies as well) that owners are afraid to risk their best dogs. Not breeding from the best obtainable is bound to cause degeneration. The two supporters of the breed are Mrs. Carlo Clarke and Lady Kathleen Pilkington, whose Rip Rap is shown in the upper, left-hand corner of page 84.

THE FRENCH-ENGLISH BULLDOG

Another interesting breed in this category is the French bulldog, of which there are quite a number of splendid specimens in America. Its devotees, unlike those of the majority of breeds, are absolved from argument and controversy regarding its origin, for the simple reason that all are agreed that it lies in an obscurity too deep for penetration. There are two suggestions: first, that the French bulldog originated in England and is an offshoot of our own bulldog, owing its subsequent existence in France to Nottingham lace-makers, who, emigrating to Normandy, took their diminutive, bat-eared species of the breed with them; and, second, that the French bulldog is really indigenous to the country from which it takes its name, but, in order to strengthen and improve the breed, bantam British bulldogs were imported from time to time.

The main fact to-day is that the debonnaire little fellow is firmly established as a companion and as a show dog. The owner of the three specimens in the illustrations in the upper, right-hand corner of page 85 is Mrs. Romilly, wife of Colonel Romilly, C. V. O., C. B., D. S. O. Mrs. Romilly is the pioneer of the breed in England, for she has had French bulldogs longer than anyone else, and was instrumental, with Lady Lewes and some other enthusiasts, in forming the French Bull-

(Continued on page 136)

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THE FRIEND of the ENGLISHWOMAN

(Continued from page 134)

dog Club of England. Mrs. Romilly, whose husband is a prominent member of the Kennel Club, has fixed ideas upon type and the way in which a kennel, to be successful, should be conducted. To these two things may be attributed her continuous success in the show ring. One rule, stringently adhered to, is never to sell or even give away a bad specimen. In all kennels "black sheep" must occasionally make their appearance, but Mrs. Romilly is too great an admirer of the breed to let these go out into the world. The dog on the left of the photograph is the Champion Monty, as well known to Americans as he is to us. Champion La Vallière, a half-sister to Monty, is in the middle of the team; she, also, is a noted prize-winner. Étincelle, the third dog, was born the year before Monty, and is a fine heavy-weight specimen.

THE DECORATIVE TOY DOGS

The Japanese spaniel is the most decorative of all the picturesque "Toy" breeds. Curiously, it is a breed which has attained greater popularity in the United States than here, the reason being, I think, that the American climate suits these delicate little dogs a great deal better than does that of England. The Jap is, above all other breeds, one that calls for sun and clear air, and these he obtains in America and not in England. There are, nevertheless, some beautiful specimens among us, and two of them, belonging to Lady Dalton Fitzgerald, are pictured in the middle of page 85.

In popularity, the wonderful little Pekingese still claims leading place, both with exhibitors and the general public here and in America. There is much to recommend these tiny Chinese dogs to English folk, for they are sporting to the backbone, extraordinarily independent, and a picture to look at. At present the most successful sire in England is Champion Chinky Chog, the property of Mrs. T. E. Scott. He is pictured in the upper, right-hand corner of page 84.

MANNERS of the DÉBUTANTE

(Continued from page 32)

and the success of the whole affair. Left to herself, it is only the extraordinary débutante who would attend strictly to these duties. Here is where the mother must contend with her, and see to it that she does not reap for herself an unpopular reputation for spoiling other people's parties. It is severe discipline for her to keep invitations and the hours of engagements straight, but it must be done, and if she has not the time to do it herself, someone else must look after it for her. Her mail should be attended as promptly as though she were in business. This requires system, but the life of a successful débutante must be well systematized.

A débutante who aims at popularity must make many sacrifices, for no matter how much she may wish to exchange a stupid affair which she has accepted for an attractive affair to which she is later invited, she must rigorously discipline herself to keep the prior engagement. In the end it will probably be on her mother that the task will devolve of keeping her in the straight and narrow road, for it is doubtful if she could keep herself there. The girl who often breaks her word, socially, is punished in the way which cuts the deepest—by being left out of future affairs.

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Take with you these **VENETIAN PREPARATIONS**; use according to **ELIZABETH ARDEN'S** directions, to keep your skin in the most perfect condition—the splendid results attained will be a revelation; on your return in the Fall but little will need to be done to maintain your good looks at their best.

Venetian Ardena Skin-Tonic is an Astringent used instead of water, to firm, clear and whiten the skin naturally. 75c, \$1.50 and \$3.

Venetian Cleansing Cream used after riding, driving, motoring, etc., cleanses and beautifies the skin; used as a wash with Ardena Tonic, 50c, \$1, \$2.

Venetian Pore Cream. Systematic use of this soothing white cream this summer will eliminate unsightly large pores and blackheads. Apply and leave on all night. \$1 a Jar.

Venetian Muscle Oil. Relaxed muscles cause lines on forehead, around nose and on cheeks. The Oil speedily remedies this by strengthening the muscles. \$1, \$2, \$4.

Venetian Lille Lotion. Refreshingly cool. Protects against sunburn and wind. Whitens and refines the skin. A liquid powder, pink, white or cream. \$1, \$2.

Venetian Puffy Eye Strap. Wear at night. Remarkably successful for remedying puffiness and dark circles under the eyes. \$3.50.

MAIL ORDERS PROMPTLY FILLED. Write for interesting booklet, "Quest of the Beautiful."

Firming the Skin

The unique methods of Elizabeth Arden in correcting the looseness and flabbiness of the skin so common after weight-reduction are prompt and sure. Advancing age slowly but surely absorbs the flesh underlying the skin; consequently creases and wrinkles form on the surface where the foundation is gone. Her skin firming methods create an even and firm surface by the application of the proper Venetian Preparations under expert manipulation. Individual treatment, \$2.00.

Elizabeth Arden

Salon : 509 Fifth Avenue : New York

Jasmyn Wunda

Restores and Preserves

to the woman approaching middle age

the Glorious and Abiding Perfection of Youthful Beauty

without massage creams, plasters, rollers or any mechanical device.

The first application of the

Jasmyn Wunda

(price \$2.00) proves its efficacy toward removing deep wrinkles, lines, discolorations and other blemishes. It braces the tired, weak muscles, makes the flesh and the skin smooth, soft and velvety.

Treatment at the Salon \$2.00
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Mme. Gibson's system is the discovery of a woman specialist who has to her credit a 15 years' unbroken record of success in her life work.

Results are Guaranteed

Let us send you a confidential and helpful Booklet. It is full of information of priceless value to women who seek real beauty. We send it gratuitously.

Mme. G. Lucille Gibson

373 Fifth Avenue
at 35th Street

NEW YORK CITY, N. Y.

The Gown Does Not Hide Defects of Figure



caused by defective corsets. That is the prime reason why the corset should receive the first consideration in designing women's clothes. The Goodwin Corset enables those who wish to build their gowns over perfect corset foundations to obtain the most gratifying results.

We would like to tell every one who reads Vogue what splendid results the worth-while gownmakers are getting with Goodwin corsets—why the Goodwin corset measures up to every woman's ideal of what a corset should be.

If you want to test the merits of the Goodwin corset go to any Goodwin shop for a trial fitting, or write us for catalog and special measurement blank, by means of which out-of-town customers receive most satisfactory service.



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373 Fifth Avenue, New York

Corsets of Every Description

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SAN FRANCISCO
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356 S. Broadway.

"The Best Vacation Ever"

Summer camps are opening, and boys and girls are preparing for the "best vacation ever" at a camp in the woods. Will your children have the best kind of a vacation while you are in Europe? Or will this summer be spent idly and unprofitably?

VOGUE has facts about dozens of summer camps, ready listed for your convenience. We can help you put your boy in a Boy Scouts' camp in July, or in a rare farmhouse camp in New England, and also find exactly the right place for your daughter. Write and tell us the locality you prefer.

If your school plans for next fall are still undecided, VOGUE will help you settle them. We are anxious to recommend schools to you, or your friends. Address

Educational Directory

VOGUE

443 Fourth Ave. New York City



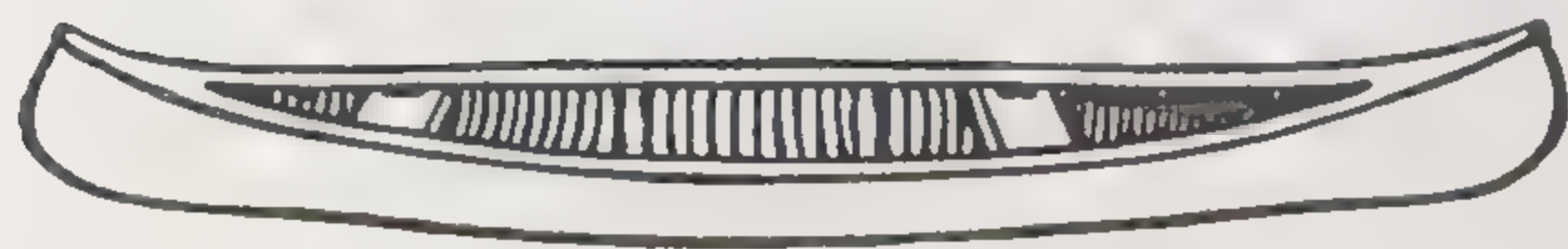
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The New Parisian Perfume
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GELLÉ FRÈRES, PARIS

At All First-Class Dealers
1½ oz. Bot., Fancy Carton \$1.65 postp'd.
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GELLÉ FRÈRES, 162 W. 23rd St., N.Y.



This Summer Buy Your Sporting Goods thro' Vogue

As you overhaul your sporting equipment this Spring you are sure to find that some things need to be replaced. Perhaps



your tennis racquet is too badly warped to be worth re-stringing, or two or three golf clubs are worn out, or your canoe is hardly worth putting in commission. Surely you will need tennis and golf balls, a new net perhaps, and some new clothes for outdoor sports.

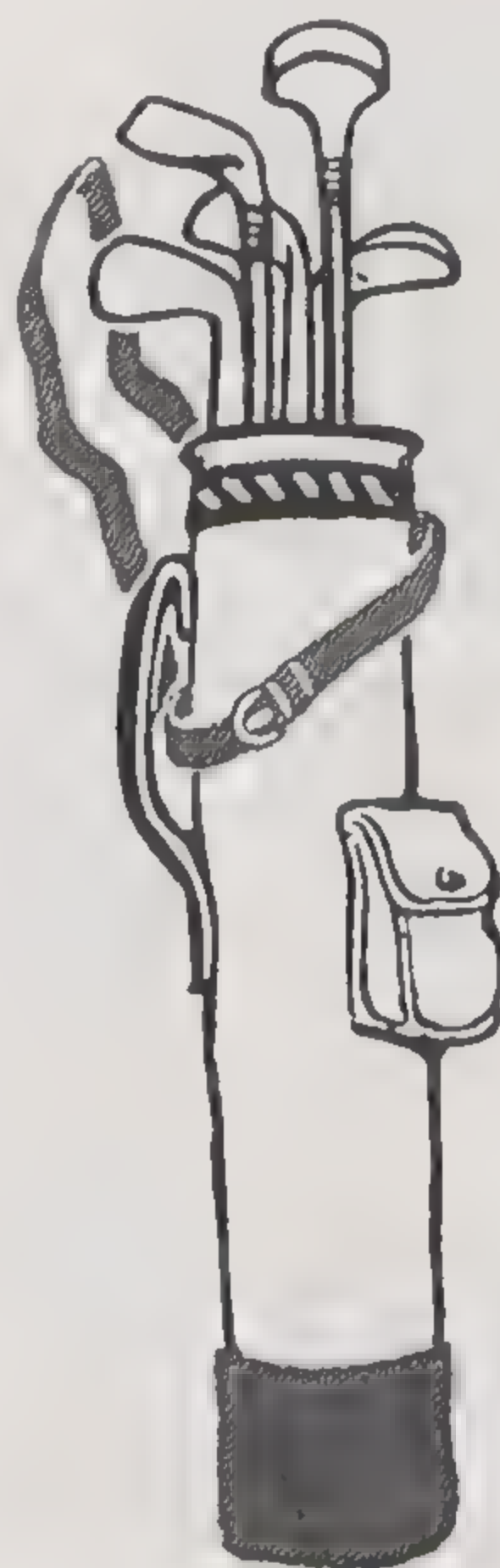
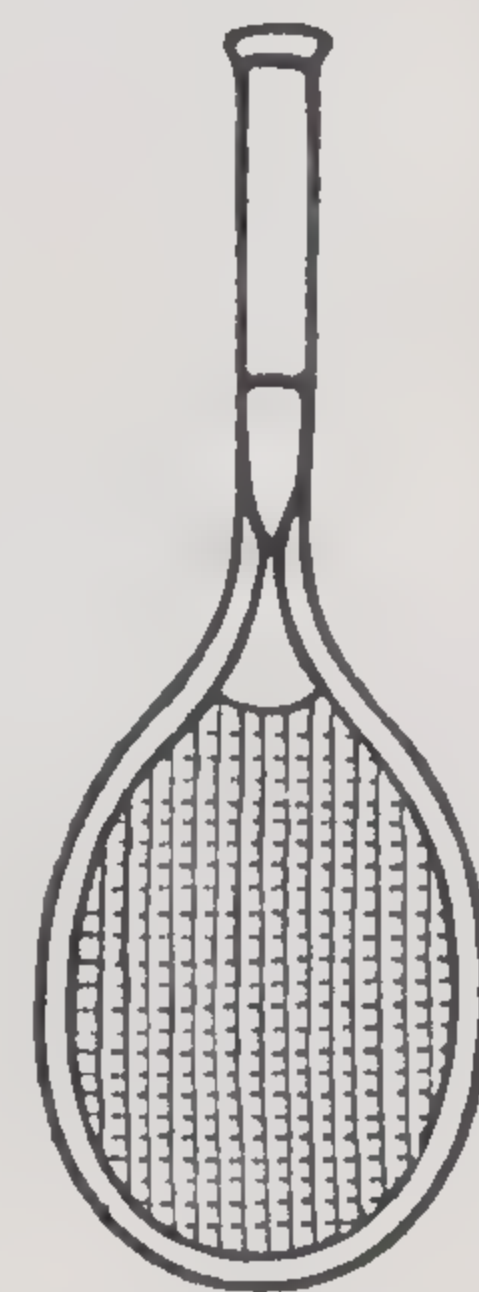
In this emergency, think of the Vogue Shopping Service. It is easy to buy first class sporting goods in the great New York stores that make a specialty of them. Sometimes it is very hard to buy a racquet of exactly the right pattern and weight in your local stores—if you will tell us precisely what you want, we can readily get it for you. Or if you leave the selection largely to our judgment, we will try to pick out the racquet or club that will best please you.

The services of our shoppers are open to the men of your family quite as freely as to you. They may want a canoe for hard service down the rapids and over portages, while you want one for

gentler use on a lake. We can get either. Also we are able to buy rowboats of any kind, also tents, fishing tackle, duffle bags, cooking outfits and sleeping bags.

We have not previously announced this particular way of using the Shopping Service. But a number of women have asked us to buy sporting goods and we have done it to their satisfaction. We are fortunate in having people on our staff who have played most outdoor games not only for recreation but in hard competition, and who have not only seen the forest from an easy chair on Paul Smith's verandah, but have gone into it without guides and learned how to camp comfortably and sensibly.

We therefore ask you to try this new way of buying sporting goods. It is hardly necessary to add that we can buy for you the proper clothes for all outdoor wear. Opposite are a few suggestions in Vogue Pattern form; we are ready to buy all sorts of sweaters, ulsters, Mackinaw coats, bathing suits, yachting costumes, riding habits, boots and shoes, slickers, gloves and all other garments necessary for outing use.



VOGUE SHOPPING
SERVICE

443 Fourth Avenue
New York City

VOGUE PATTERNS *for the* SPORTSWOMAN

FOR this page the editors of Vogue have selected five thoroughly correct models for outdoor wear. Except the bathing suit, these models are frankly imitated from men's outdoor clothes; however, they show none of the incongruities usually noticeable in women's adaptations of masculine styles.

English tweeds, cheviots, light-weight homespun, and similar materials should be chosen for these costumes.

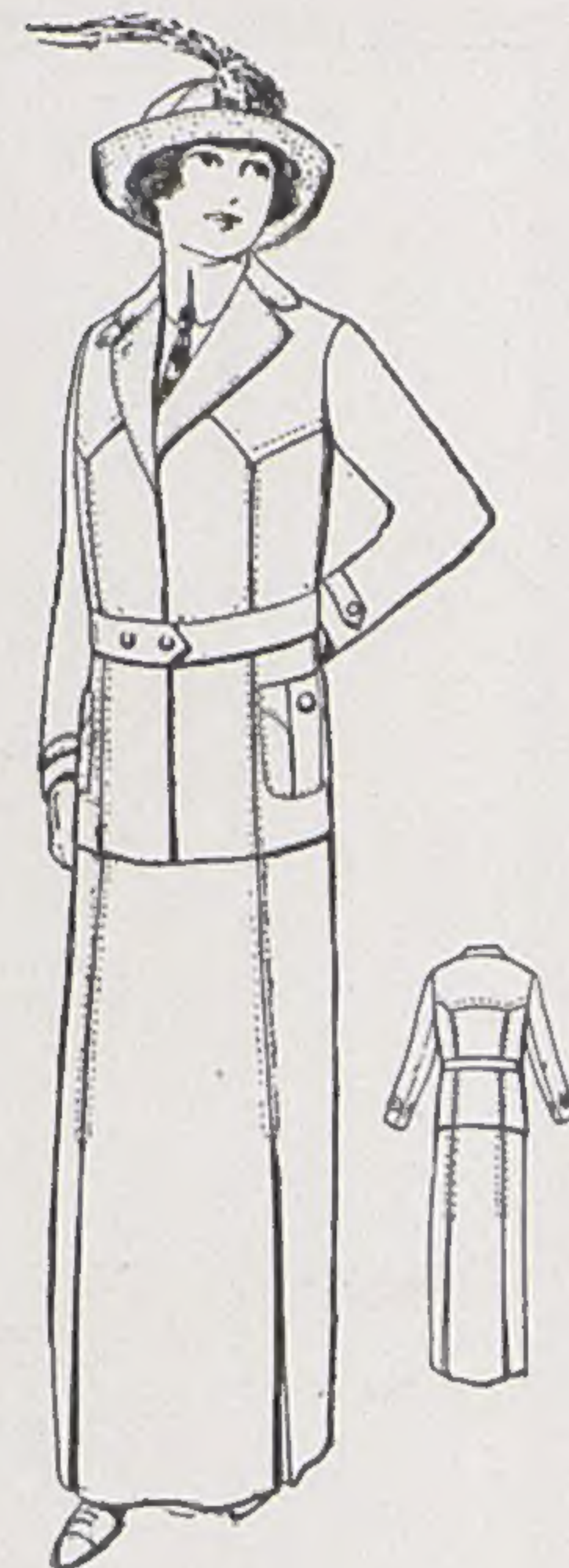
It is often impossible to find appropriate clothes in the shops for the woman who shoots, plays golf and tennis and goes into the woods. Here is a very safe and economical way of supplying the deficiency. By ordering these patterns at once you will have time to make them up before the hot weather begins.

Six other appropriate models for the sportswoman are shown in pattern form on page 68 of this number. Among the models shown on this page, and here, you will find a correct costume for every outing requirement.

Have you a copy of Vogue's Pattern Catalogue for Spring and Summer? It consists of 24 pages "lifted" from the March 1st Vogue—we have a few extra copies and will send you one with pleasure. If any friend would appreciate a copy you have only to send us her name and address.



No. 2130-C
Smart sports costume, Norfolk jacket, and skirt designed with stitched box plait, front and back. Jacket 50 cents, skirt 50 cents.



No. 2130-C
Tailor suit, showing a smart way to use a plain and a striped, or a double-faced material. Coat and skirt, 50 cents each.



VOGUE PATTERN SERVICE

443 FOURTH AVE.

NEW YORK CITY



No. 2226-C
Top coat that can be made of any heavy cloth, unlined. Appropriate for all sports and for the motor, \$1.



No. 1816-C
Bathing suit of black satin, embroidered with soutache. Collar and cuffs of polka dot satin. Pattern includes bloomers and waist lining, \$1.



No. 2296-97-C
Another Norfolk dress for tennis or other sports; may be made of linen or chambray. Coat and skirt, 50 cents each.

ROAD COMFORT

THE mechanical reasons back of Packard performance are lost sight of in the restful enjoyment of the car. The Packard owner has a constant feeling of ample power under absolute control.

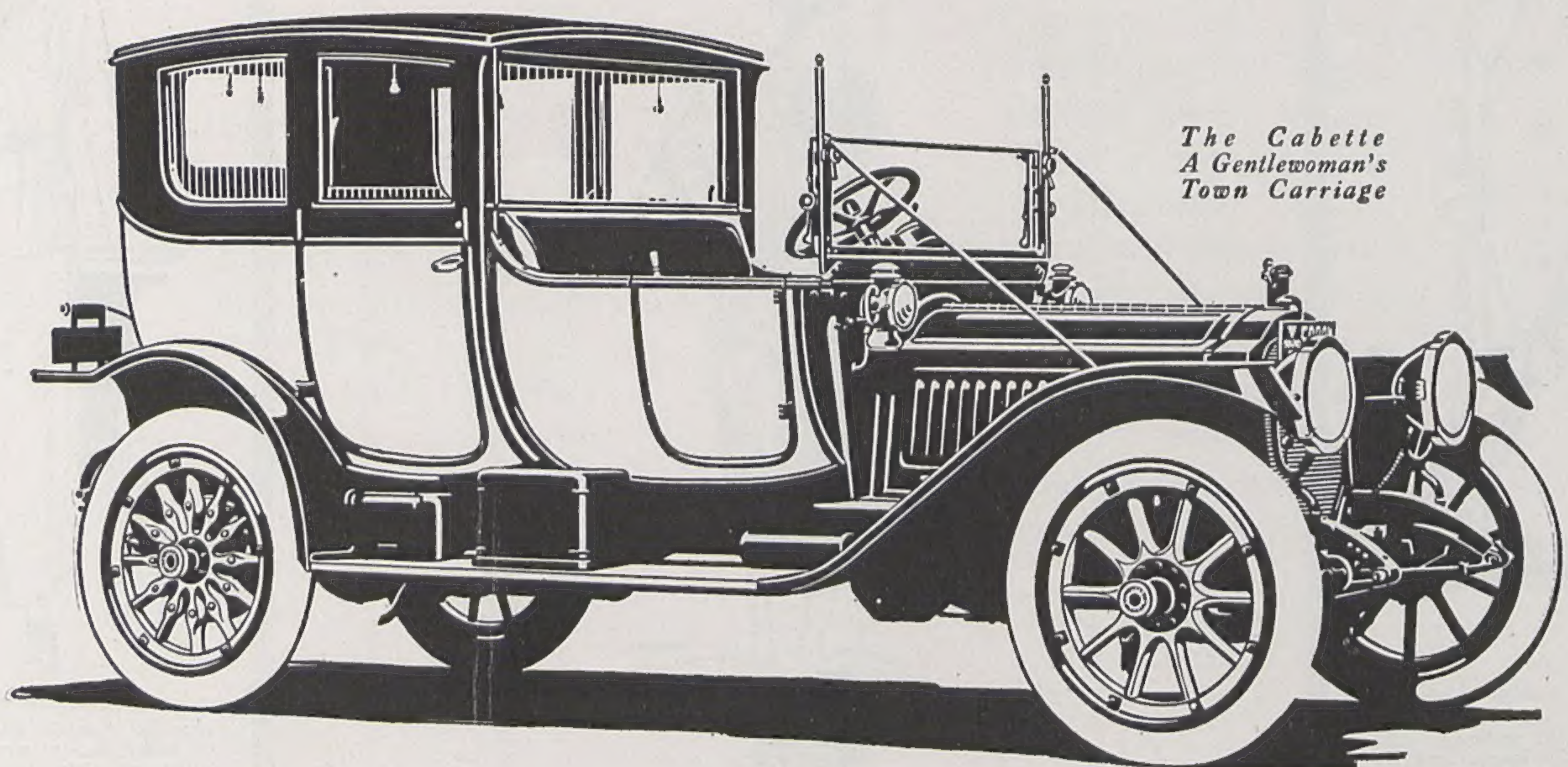
Every passenger appreciates Packard poise. He feels the perfect balance which gives smooth riding, easy steering and assured control even at speed over rough roads.

The effect of Packard spring suspension is enhanced by pliant upholstery of luxurious depth. Detail refinements add to the riding comfort and pride of ownership established by the distinctive qualities of the dominant Six.

The new Packard "38" has left drive, electric self starter, electric lights, separate magneto ignition and centralized control. This is a standard of convenience enjoyed exclusively by owners of Packard carriages.

COLOR CATALOG ON REQUEST

Ask the man who owns one
Packard Motor Car Company, Detroit



*The Cabette
A Gentlewoman's
Town Carriage*



GOLD
BAND
GRECIAN
KEY

O. P. CO. SYRACUSE CHINA

A LADY told us: "I have been fascinated with your china ever since I saw your display in Syracuse. Your patterns are lovely—so many pretty things!"

O. P. Co. "Syracuse" China is wonderfully beautiful—and in addition it is the most *durable* china made. A test that proves its quality (not weight) is to strike the edge of any "Syracuse" China on a piece, of equal thickness, of any other china, and it will invariably chip the other china with no effect on the "Syracuse." We are willing to make this test at any time.

The reason for the superior serviceability of O. P. Co. "Syracuse" China is that it is made by our famous "double-fire" process.

The first fire makes the body translucent, non-absorbent and exceedingly tough and durable, so that there is no chance for

the second or glazing fire to make the piece brittle, as in the case where body and glaze are fused together in *one* fire.

In addition, the exquisite colors and charming patterns of O. P. Co. "Syracuse" China are part of the china itself, and practically last as long as it does.

Thus, O. P. Co. "Syracuse" China gives you two kinds of durability, the great sanitary advantage of not absorbing germs, grease or dirt as ordinary ware permits, besides the most exquisite variety of lastingly beautiful patterns you ever saw. Two are suggested here; but be sure to ask your dealer to show you also our remarkable "Canterbury," "Old Haarlem" and other dainty designs, any one of which can be decorated with your monogram if you desire. If he has them, he knows—if he hasn't, don't argue, for

WE WILL SEND YOU A SAMPLE PIECE

You may then judge for yourself and get a proper appreciation which no illustration can give. (Enclose 10c to cover postage.)

ONONDAGA POTTERY CO., SYRACUSE, NEW YORK

TUDOR ROSE
DESIGN





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